

wirework • stringing and linking • mixed media • resin • and more

April 2015

beads & beyond

24

pages of
stringing
& linking

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inspiring
designs

*transform
trash into
treasure*

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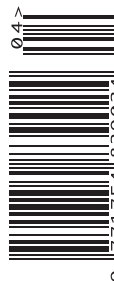
recipes for
beautiful
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SOUTH AFRICAN DISTRIBUTION

Traplet Publications South Africa (PTY) Ltd.,
P.O. Box 1067, Oudtshoorn, 6620,
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PUBLISHED BY

Traplet Publications Limited, Traplet House,
Willow End Park, Blackmore Park Road,
Malvern, Worcestershire, WR13 6NN,
England.

Customer Services Tel: 01684 588599

Fax: 01684 578558

email: customerservice@traplet.com

SUBSCRIPTIONS

1 Year subscription prices:

UK £54.00 Europe £76.80

W/Wide £80.40 USA & Canada US\$133.44

2 Years subscription prices:

UK £108.00 Europe £153.60

W/Wide £160.80 USA & Canada US\$266.88

BACK ISSUES

UK £4.50/US \$9.99

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Hello



EDITOR
Helen Bowen

Welcome to our exciting (and eco-friendly) April issue! It's that time of year when we start to dust off winter and turn our attentions to a little spring-cleaning. While you're clearing out, de-cluttering and rediscovering things you thought you'd lost, keep your eyes open for bits and bobs that you might be able to use in your jewellery. What looks like bin fodder could be your next clever component!

We asked our designers to think about unusual materials in their makes this month. Whether it be repurposing unwanted items or recycling rubbish, you'll be surprised what you can create with a little imagination. Rebecca Anderson takes a treasure trove of recycled bottle glass beads from Africa and transforms them into a really rustic collection we've called 'spin the bottle' (p.34) because it certainly turns trash on its head! Clare John gets creative with crisp packets in her bright and modern 'funky junk!' necklace on page 49 and Dawn Gatehouse lets us in on lovely ideas with lace in her pretty project 'lacy links' (p.17).

We've a strong mixed media component to our projects this issue with tips on using Tyvek® from Anita Mistry's project on page 60 and wonderful ways with WOW! Embossing Powders from Trish Latimer (p.31). Anna Weller's 'fabric fancies' necklace will have you reaching for your sewing box (and summer!) with its fun floral design that would not be out of place on The Great British Sewing Bee!

We've all the usual features with a 'Top 10' of striking steampunk necklaces and a conventional but classy 'Designer Challenge' with gemstones and pearls.

Happy creating!

Helen

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Beads & Beyond email newsletter?

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Editor's choice

I am a massive fan of using unusual items in my jewellery and so Claire Lockwood's 'keeper of the keys' collection immediately appealed to me. I've learned all about the different parts of these beautiful objects and have renewed my love of the history they hold and secrets they store!



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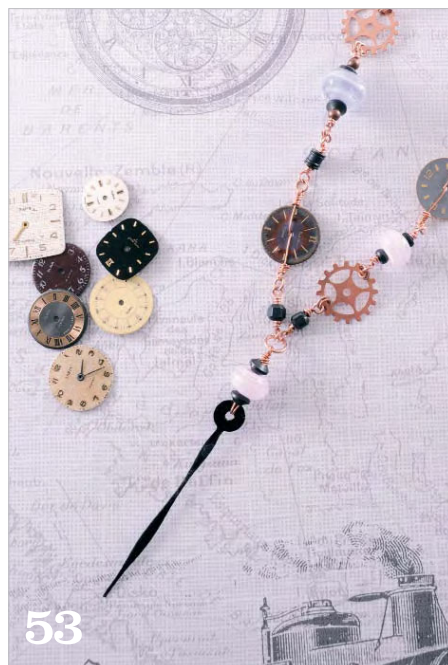


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This month's round up of the hottest new products and the latest beady news.

Top gear!

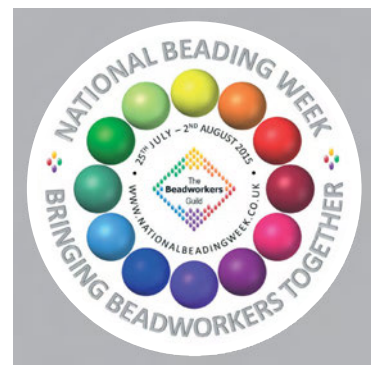
These cog shaped ceramic washer beads from Smitten are perfect for all your steampunk designs but the range of colours make them pretty enough for any of your jewellery pieces. Available in a green patina finish as well as metallic matte rust, heather and black coffee, the 7mm beads come in packs of 20 to 50 beads and start at just £1.50 per pack.

Visit www.smittenbeads.co.uk to see the range



Get involved!

The Beadworkers Guild have announced sponsorship of 'National Beading Week' to take place from 25th July to 2nd August 2015. The event is aimed at raising the profile and awareness of beadwork, attracting newcomers to the art of beading and encouraging support of local traders. There are many well known beadworkers and organisations already supporting NBW and their



event ambassadors will be spreading the word and taking part in events all around the country.

If you would like to get involved, get in touch with The Beadworkers Guild for ideas on how you can organise an event in your local area. Whether you are an individual beader, beading group, internet trader or shop, 'National Beading Week' is a chance to get noticed and have fun.



Visit www.nationalbeadingweek.co.uk or The Beadworkers Guild Facebook page www.facebook.com/BeadworkersGuild for more information.

How to enter our giveaway competitions

Complete your giveaway coupon online and stand a chance of winning one of our giveaways this month. This means it's completely free to enter online as you save the cost of the stamp!

To complete your giveaway form online just log on to:
www.beadsandbeyondmagazine.com

Click on the giveaways button and complete the details.

The closing date for giveaways shown in this issue is 7th April 2015. Good Luck.

If you'd still like to use traditional mail to enter, please send a postcard or sealed down envelope to Giveaways, Beads & Beyond Magazine, Traplet Publications Ltd, Traplet House, Pendragon Close, Malvern, WR14 1GA.

Make sure you write on the postcard the names of the items you would like to enter the draw for. If you'd like to be entered in all the giveaway draws that month just write ALL. Also include your name and address and don't forget the stamp!

See **www.beadsandbeyondmagazine.com** for terms and conditions of entry.

Treasure from trash

The African Fabric Shop doesn't just sell material, it also has a wide range of beautiful beads, all made from recycled materials from bones to bottles and brass, even flip flops! All the beads are sourced from Ghana where the bead culture is rich and colourful and the passion for recycling is strong. Rebecca Anderson used the bottle glass beads in her fantastic project 'spin the bottle' on page 34 and loved the texture and rustic quality they added to her designs. You can buy packs of beads in different sizes or why not choose a treasure bag full of lots of shapes and sizes that are sure to inspire you. The batik presentation bags contain beads and a metre of colour co-ordinated necklace cord. Each one is different, depending on the stock available.



Get yours for £8.90 from www.africanfabric.co.uk

Recycling to remember

Jewellery doesn't come much more unique than this elegant and stylish poppy necklace from the Royal British Legion, which has been commissioned to help commemorate the Centenary of the First World War (1914-1918).

The design of the Centenary Flanders Fields Poppy Necklace is based on a 100 year old dried and flattened real poppy from Private Len Smith's diary. Private Smith plucked the poppy from No Man's Land in 1915 and preserved it in his illustrated diary. Artist Stephen Allen then created a sculpture of the poppy for TMB Art Metal of London to use as the model for the necklace.

The necklaces have been created from the solid brass of original artillery shell fuses found on First World War battlefields.

Each necklace features a contrasting sterling silver backing plate on which the brass poppy is mounted and comes with an 18" diamond cut Belcher style silver chain. Each is engraved on their reverse with '1914-1918 Flanders Fields' and is accompanied by a certificate of provenance and presented in a high quality case.

All income raised from the sale of the necklaces goes directly to The Royal British Legion and the important work they do in providing care and support to all members of the British Armed Forces and their families.

Find the necklace exclusively at www.poppyshop.org.uk, where you will also find Flanders Field Poppy cufflinks and pins.



Check out the Czech!

Starman have introduced two new shapes to their CzechMates system. Meet the QuadraTile – a four-holed low-profile square, and the Bar – a two holed little connector with a contemporary shape. Both can be integrated seamlessly into your beadwork to add dimension, structure and connectivity without being bulky. These new beads are the same thickness as the CzechMates Triangles and the hole spacing allows them to be used together perfectly with CM Tiles, Bricks, Lentils and Daggers. CzechMates QuadraTile beads come in 33 colours and are sold in flip top boxes containing approximately 60 beads, starting at £1.80 per box. The CzechMates Bar beads come in 15 colours and are available in boxes of around 100 beads priced from £2.20 to £2.75 per box.



Find the full range at www.robins-beads.co.uk



Try your hand at Samarkand



The town of Samarkand in Uzbekistan is considered the crossroads of world cultures with a history of over two and a half millennia. Spellbound Bead Co. have come up with two gorgeous jewellery kits inspired by the colours and patterns of this ancient location. With a difficulty rating of 6 out of 10,

the bracelet and necklace kits are accessible to less experienced beaders and contain all the beads, needles and thread you need along with detailed illustrated instructions. Take your pick from the colour combinations available – lilac/olive/copper, ruby/grey, turquoise/copper/blue (pictured) plus blue/teal/turquoise, silver/black/grey, cream/coffee/old gold. Both kits are priced at £10.95.



Get yours from www.spellboundbead.co.uk

keeper of the keys

Do you have old keys stashed in drawers gathering dust? Claire Lockwood shows how these items can be transformed into striking focal elements in your jewellery.

When I learnt that the theme for this issue was recycling, it took me some time to decide what to use. I entertained several ideas before finally settling on old keys. There's so much potential in keys. For one thing, they are attractive objects in themselves, (especially if particularly old and aged). An ornate key with a rich patina can be a beautiful thing. (In fact, one of the pieces I made for this article is a very simple pendant piece where the focus is all on the key.) They also come in many shapes and sizes so they can be used in both delicate and chunky designs. Beyond the physical object, they also have a good deal of symbolic weight. Of course, they are frequently associated with coming of age and romance. But there are so many expressions containing the word 'key': 'holding the key'; 'finding the key'; 'key to life', etc. Similarly, they can be used in pieces that have a narrative element, as keys so often show up in folk tales and other stories.

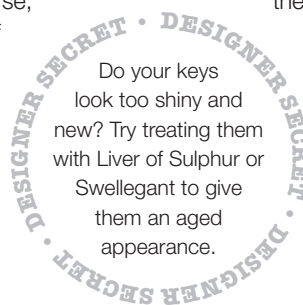
There are other practical reasons for using keys. Most keys will have the potential to be worked into jewellery because of their form. Each key is different but they usually have a hole of some size in the head or 'bow' of the key, along with at least one ridge or 'collar' that can be used for wrapping wire. When considering how to include a key in a design, think about how the shape of the key can be used in the same way as more conventional components. Perhaps there is a hole that could be used for a toggle or hook clasp? Maybe the key can be used as a connector or bracelet bar? Or perhaps the key could be used as a link in a chain?

I've used quite a range of different keys in my designs. Some are ones that I've found lying around, but some were ordered on Etsy. So if you don't have a store of old keys at

home, you can still make the pieces in this project. Another good thing about working with keys is that there's a wealth of supplies available that can be used to compliment your focal key. Vintaj, Nunn Design and Tierra Cast are amongst the brands that make key shaped components but you're likely to find similar items in your local bead shop. You can also combine your recycled keys with handmade elements, as keys are a popular trope with bead artists. I have a couple of ceramic escutcheons in my stash and I've used one here from Bo Hulley beads in one of the accompanying necklaces. Lampworkers often use keys as the base for glass works, which could also be used with your recycled keys. Again, you can find such items on Etsy. Finally, you may wish to add related found objects like old padlocks and escutcheons.

A quick search on Pinterest will show that my use of old keys in jewellery is no novelty. They are a popular element in steampunk jewellery and also in vintage style designs that are heavy with antique brass and pearls. Initially, I was leaning towards a pastel colour palette similar to that often used in such vintage pieces. However, I changed my mind and decided to mix things up a bit and work with a vibrant combination of pale blues with deep garnet red, dotted with rich, rustic yellows and burnt orange.

For the main project I wanted to create a bib with a ladder of horizontal keys, but in the end I settled on using just two keys as the focal. I was faced with the challenge of how to connect the keys. I'm no great wireworker but I came up with a double link formed from two pieces of wire. I'm sure it's been done before, and if it hasn't it's probably because there's a better way of doing it! Still, my solution gives a sturdy, balanced link that could also be used to connect a variety of elements as well as keys.





gather these supplies...

Neclace measures 46cm with 10cm drop

- 1 Large key (approx. 9cm)
- 1 Medium sized key (approx. 5.5cm)
- 2 Small keys (approx. 2.5 – 3cm)
- 3 8x10mm Caramel blue Greek ceramic rectangles
- 8 5mm Blue Czech glass fizgigs
- 3 8mm Frosted red Czech glass ring beads
- 4 8mm Frosted orange Czech glass ring beads
- 2 10mm Red snakeskin Czech glass faceted rounds
- 5 6mm Montana blue faceted Czech glass rounds
- 1 20mm Vintage twisted metal ring
- 2 8mm Yellow Picasso rondelles
- 1 8mm Orange Picasso rondelle
- 1 14mm Garnet red Czech glass heart bead
- 2 8mm Red Czech glass button drop beads
- 2 17mm Red and black Czech glass dagger beads
- 2 5mm Ququa faceted Czech glass wheels
- 1 10mm Green-blue Czech glass ring
- 7 10mm Antique brass and/or copper open jump rings
- 125cm 0.6mm Antique brass and/or copper wire
- 40cm 4ply Red Irish waxed linen cord
- 60cm 6x4mm Antique copper cable chain

Here's how...



1 Take around 20cm of 0.6mm wire, fold it in two then place it under the end of your key on the inside of the 'bit' (the toothed piece of metal at the business end of the key). Let around 10mm of the folded end of the wire stick out on the opposite side of the key to the bit. Bend the wire so that it hugs the underside of the key shaft.

2 Take another piece of wire and repeat step 1 to make another loop but this time, place the folded end on the bit side of the key and bend the wire so that it is shaped around the top of the key shaft.

3 Put both wires in place around the key shaft and take the tails of the wire from step 1 and wrap them around the fold formed in step 2 to create a wire-wrapped loop on the bit side of the key. Don't worry about making this wrapping very neat. A more rustic finish sits well with the design.

4 Take the tails of the wire from step 2 and wrap them around the fold made in step 1 to form another wire wrapped loop on other side of the key.

5 Repeat steps 1-4 at the other end of the key (by the bow), ensuring that your loops are positioned at the right distance apart for attaching the lower key. Add the second key to the first using two large jump rings passed through the wrapped loops as shown.

6 Connect one end of 20cm of waxed linen cord to the wire wrapped loop nearest the bit of the upper key, using a Lark's Head knot and an overhand knot. String the following, knotting between each bead (apart from the glass rings): a fizgig, a red glass ring, a fizgig, an orange ring, a fizgig, a faceted snakeskin round and a ceramic rectangle. Repeat this pattern in reverse, starting with the snakeskin round.

About our designer...

Claire Lockwood

I have been making jewellery for over four years now and I currently sell my work at local artisan markets and also online (www.somethingtodo.etsy.com). I spend a lot of time sourcing beautiful and unusual materials to use in my designs. I also sell my own handmade beads in another online shop (www.somethingtodobeads.etsy.com).



7 Take two 30cm lengths of chain and attach one end of each to your beaded cord by knotting the linen cord onto the links.

8 Select a small key with a small bow – this will act as a toggle bar so it will need to fit through whatever ring you want to use it with. Take around 10cm of 0.6mm wire, wrapping it twice around the middle of the key.

9 Take one end of the wire you've wrapped round the small key and make a wrapped loop at the back of the key. Wrap the other end of your wire around the wrapping of the loop to add strength. Take the other ends of the chain from step 7 and connect them to the wrapped loop on the back of the key.

10 Connect around 20cm of waxed linen cord to the other loop on the upper key, using a Lark's Head knot and an overhand knot. String on the following (knotting between each bead): a Montana blue faceted round, a fizgig, a ceramic rectangle, a yellow rondelle, a ceramic rectangle, a fizgig, a Montana blue round. Then knot on the ring for your toggle closure. Dab all finishing knots with glue and trim when dry.

11 Add five large jump rings to the shank of the lower key. Thread a dagger bead one third of the way onto 10cm of 0.6mm wire. Fold the shorter end over the top of the dagger and add a blue wheel. Make a wrapped loop at the top. Wrap the longer end around the top of the dagger bead. Make a second dagger drop. Add these drops to the outside rings on the key.

12 Following the instructions in step 11, make another pair of drops using a red glass button drop, an orange ring and a Montana blue round. Attach to the jump rings on either side of the central ring. Take 10cm of wire and make a wrapped loop at one end, adding a small key before closing. Add a garnet glass heart followed by a small stack of toning beads. Finish with a wrapped loop and connect it to the central jump ring.

Through the keyhole >

HERE'S HOW: Attach a large key to the bottom of a ceramic keyhole (escutcheon) using a 15mm jump ring. Add a 10mm jump ring at the top of the escutcheon then connect another 15mm jump ring to this. Cut two lengths of chain around 25cm long and attach one end of both to the 15mm ring. Attach a hook and eye clasp to the other ends of the chain. Using 7mm jump rings attach glass ring beads to your lengths of chain. Leave a space of about one inch between each ring.



< Put simply

HERE'S HOW: Take 90-100cm of each of the following: natural Irish waxed linen, khaki hemp cord, cream hemp cord. Fold all in two then attach to the top of a large key using a Lark's Head knot. Thread all ends through a blue glass ring, a red glass ring, and a blue glass ring. Split your cords into two lots of three with one of each cord type in each lot. Take one lot of three and make an overhand knot above the glass rings. Repeat this with the other lot of cords. Ensure your lengths of cord are long enough for you to be able to put it on over your head without a clasp then knot all the ends together and trim all the ends to the same length.

Connector keys >

HERE'S HOW: Take a small key and layer an ornate vintage connector on top of it. Using 0.4mm wire, secure the connector onto the key by wrapping wire around top of the connector at the point of the hole then up the back of the key around the top of the connector. Secure the connector lower down the key by wrapping it at the point of one of the grooves. Make a wrapped loop bail above a small glass button bead, attaching it to the bottom of the connector before closing the loop. At the top of the key, add a wrapped loop link with a small red glass wheel then attach an earwire. Repeat in full for the second earring.





◀ Key to my heart

HERE'S HOW: Make a wire wrapped double loop (as in the main project) at the bit end of a large key. Use 0.6mm wire to make a beaded drop from a dagger, a glass ring and a garnet heart. Attach the drop to the wire wrapped loop on the bit side of the key using a couple of chain links. Attach 15cm of waxed linen cord to the top wrapped loop using a Lark's Head knot and an overhand knot. Thread on a fizgig, a red glass ring, a fizgig, a garnet heart, a fizgig, another glass ring, a fizgig, knotting between all the beads except the rings. Attach the linen to 36cm of chain. On the other end of the chain attach another 15cm of linen cord, knotting beads as follows: a fizgig, a snakeskin bead, a ceramic rectangle, a snakeskin bead, a fizgig, a glass ring, two more fizgigs (again knot between all beads except the ring). Knot on a key toggle bar (the right size to fasten the necklace using the hole in the bow of the key). Glue all finishing knots and trim when dry.

Locked on ▶

HERE'S HOW: Select a key that is around 4cm long. Attach the end of 25cm of linen cord to the bottom of the key (wrap the cord twice around the key in one of the grooves then fix at the back of the key with an overhand knot. Start stringing on red wood seed beads.

Add 3cm of beads then add the following: an orange glass ring, a fizgig, an orange ring, a ceramic bicone, a red glass ring, a ceramic bicone, an orange ring, a fizgig, an orange ring. Continue adding red wooden seeds until you have a bracelet of the desired length then finish by adding a hook clasp (this will close your bracelet by hooking onto the hole in the key). Using small jump rings, add a couple of little key charms to the loop in the hook clasp. Glue all knots then trim when dry.



For the earrings in this project I have used some vintage raw brass connectors. Similar new connectors can be sourced to use in the same way. Vintaj have a range of connectors that would do the job nicely.

shopping guide

Vintage keys – Bobbin Rose Vintage – www.bobbinrosevintage.etsy.com

Greek ceramic beads, Czech glass, wire, jump rings – Smitten Beads – www.smittenbeads.co.uk

Chain, Czech glass, jump rings – Big Bead Little Bead – www.bigbeadlittlebead.com

Czech glass, Irish waxed linen – The Curious Bead Shop – www.thecuriousbeadshop.etsy.com

Czech glass – Lima Beads – www.limabeads.com

Czech glass fizgigs – Beadiful Supplies – www.beadifulsupplies.co.uk

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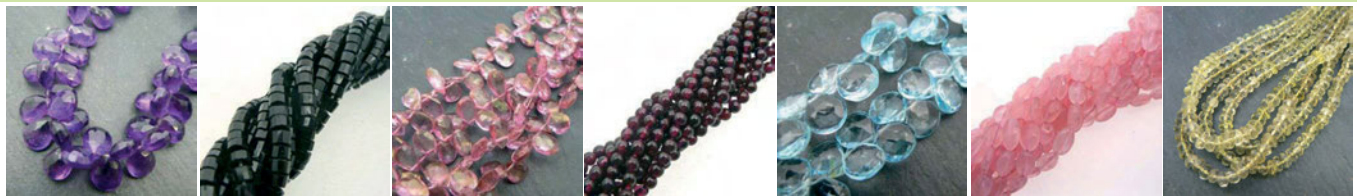
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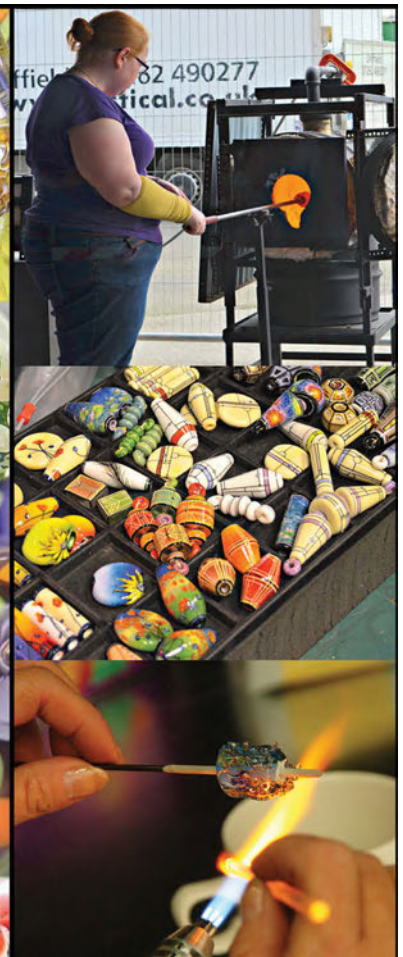
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lace links

Create a romantic necklace full of texture using lace flowers as connectors.

By Dawn Gatehouse

Soft and feminine, lace is never far from the surface of women's fashions. Whether you decide to vamp it up in black lace or play modest in white, different coloured lace can symbolise either sophistication or naivety.



gather these supplies...

Necklace measures 82cm

- 1m Cream lace trim
- 0.6mm Antique copper coloured wire
- 8 9mm Cream Czech glass daisy beads
- 8 9mm Teal Czech glass daisy beads

- 8 9mm Red Czech glass daisy beads
- 1 Antique copper clasp
- 50 5mm Antique copper jump rings
- Decoupage glue or fabric stiffener

tools required

paintbrush, scissors, chain nosed pliers, flat nose pliers, nylon jaw flat nose pliers, round nose pliers, flush cutters

Here's how...

1



2



3



4



1 Apply a thin coat of decoupage glue or fabric stiffener to one side of the lace trim. (Ensure that you are working on a non-stick surface!) Once you have applied the glue, hang the trim up and allow to dry for two hours.

2 Using scissors, carefully cut around each flower until you have enough for your project. 23 were used in this necklace.

3 Lay your beads out on either a bead mat or bead board in the following sequence, one teal daisy, one lace connector, one cream daisy, one lace connector, one red daisy, one lace connector. Repeat the pattern until they are all laid out. You may want to add other beads at this stage to make a longer necklace or remove some for a shorter version.

4 Using 0.6mm wire from the spool, thread on a 9mm daisy bead and create a wrapped loop using round nose pliers. Create another wrapped loop at the other end of the bead and trim with flush cutters. Repeat for all of the daisy beads. Place them back in sequence on your bead board or mat ready for connecting.

About our designer...

Dawn Gatehouse

From jewellery to hair accessories, I love to work with wire and beads and discover new components to create unique pieces.

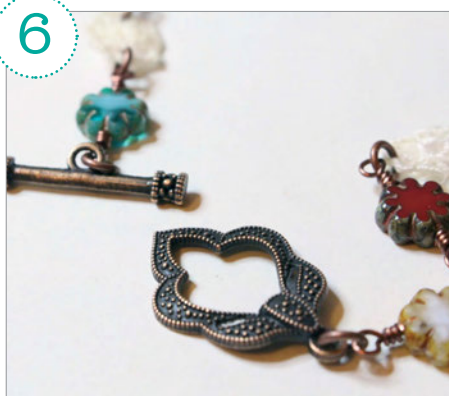


Variations...

5



6



5 Attach a daisy link to a lace connector using a jump ring. Attach the next daisy link to the opposite side of the lace connector with another jump ring. Continue connecting daisy links and lace connectors in sequence using jump rings until you are happy with the length of the necklace.

6 Finally, add an antique copper clasp with 5mm jump rings.



Braided lace

HERE'S HOW: Using the same lace trim (but without cutting out the flower shapes) braid with other fibres in your stash to create this bracelet. I used sari silk and faux suede held at each end with ribbon ends and a funky clasp.



Lace and daggers

HERE'S HOW: Using the same techniques as the main project make a matching pair of earrings. I enjoyed using the dagger beads with the lace and think it adds a modern twist.

shopping guide

Wire - Palmers Metals – www.palmersmetals.co.uk

Daisy beads – The Curious Bead Shop - www.etsy.com/uk/shop/thecuriousbeadshop

Antique copper marcasite style toggle clasp– Smitten Beads – www.smittenbeads.co.uk

Lace trim, decoupage glue – www.hobbycraft.co.uk

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recipes for...

brilliant beadcaps

Make a feature of these functional findings in these eight designs for elegant earrings.



Helen Bowen



shopping guide

All beadcaps - www.bigbeadlittlebead.com

Semi-precious beads - www.beadspider.co.uk

Flower beads, oval jump rings, ceramic rondelles - www.smittenbeads.co.uk

Dagger beads, faceted rounds - www.noseksjustgems.co.uk

Chandelier earring components - www.ebay.co.uk

Indian dreams

2

Use flower beadcaps as charms for this pair of decadent dangles

Ingredients

4 6.5mm Bronze finish flower beadcaps
8 6mm Purple Banded Agate rounds
2 8mm Pink Banded Agate faceted rounds
18 Bronze oval jump rings
18 Bronze ball headpins
2 Antique bronze 9-loop filigree chandeliers
2 Bronze earwires

Method

1 Thread one Pink Banded Agate and four Purple Banded Agate rounds onto ball headpins and turn simple loops above to make five dangles in total.

2 Attach the Pink Banded Agate dangle to the central loop on the chandelier using a jump ring and a Purple Banded Agate dangle each side.

3 Attach a beadcap to the loops each side of the previous dangles and another Purple Banded Agate dangle each side of these. Finish by adding beadcaps to the outermost loops on the chandelier fitting.

4 Attach the top chandelier loop to an earwire and repeat in full for a second earring.

Strawberry ice

1

Use upturned filigree end caps to make fun ice-cream cornets

Ingredients

2 22mm x 9mm Bronze finish filigree end caps
2 10mm Mookaite faceted rounds
2 Bronze ball headpins
2 3mm Bronze spacer beads
2 Bronze earwires

Method

1 Take a ball headpin and thread on a spacer bead followed by a filigree end cap.

2 Thread on a Mookaite round and turn a simple loop above to secure.

3 Attach to a fish hook earwire or your preferred earring finding and repeat in full for a second earring.

Serving Suggestion

Choose a different bead for a different flavour – pearls make great vanilla! Or, why not try the same design using silver coloured end caps and crystal rounds for a sparkling pair of icicle earrings?

Lovely lanterns

4

Filigree beadcaps form the tiers in these wedding cake style chandeliers

Ingredients

2 12mm Bronze finish filigree beadcaps (deep domed)
2 8mm Bronze finish filigree beadcaps
36 3x11mm Yellow daggers
2 Bronze eyepins
2 3mm Bronze spacer beads
4 4mm Light topaz faceted rounds
2 Bronze earwires

Method

1 Thread a dagger bead onto a jump ring and attach to a hole on the 12mm filigree beadcap. Repeat until you have attached 12 dagger beads in this way.

2 Thread a dagger bead onto a jump ring and attach to a hole on the 8mm filigree beadcap. Add more dagger beads to alternate holes on the beadcap (five in total).

3 Thread a dagger bead onto a jump ring and attach to the loop on an eyepin. Add a spacer bead then the 8mm filigree beadcap, two 4mm faceted rounds and finally the 12mm beadcap.

Serving Suggestion

Replace the dagger beads with crystal drops for chandeliers with real sparkle!

Filigree flats

3

Hammer beadcaps flat to use as dainty connectors – what could be simpler?

Ingredients

2 12mm Bronze finish filigree beadcaps (deep domed)
4 8mm Bronze finish filigree beadcaps
4 Bronze oval jump rings
2 Bronze earwires

Method

1 Gently hammer the beadcaps flat using a light jeweller's hammer and steel block.

2 Attach an 8mm beadcap to an earwire by opening the loop on the earwire.

3 Attach the 12mm beadcap below by threading an oval jump ring through the lower hole of the 8mm beadcap added in step 2 and a hole in the 12mm beadcap.

4 Add another 8mm beadcap below in the same way then repeat steps 2-4 for a second earring.

Serving Suggestion

Add seed beads to the oval jump rings for a little colour and interest.

Strawberry ice

1



Indian dreams

2



Filigree flats

3



Lovely lanterns

4



5

Tribal tassels



6

Beautifully bohemian



7

Flexible fruits



8

Layering lilies



Beautifully bohemian

6

The beadcaps are the stars in these ethnic inspired drops

Ingredients

4 12mm Bronze finish filigree beadcaps (deep domed)
4 8mm Bronze finish filigree beadcaps (deep domed)
2 12mm Cream ceramic saucer beads
2 8mm Bronze/Cream Czech turbine beads
2 9mm Aqua faceted rondelles
2 Bronze ball headpins
2 Bronze earwires

Method

- 1 Thread the following beads onto a ball headpin: 12mm beadcap, ceramic saucer bead, 12mm beadcap, turbine bead, 8mm beadcap, aqua faceted rondelle, 8mm beadcap.
- 2 Turn a loop above the beads to secure them.
- 3 Attach an earwire and repeat in full for a second earring.

Serving Suggestion

Make a quick and easy matching necklace by stringing the same pattern of beads onto beading wire.

Tribal tassels

5

Hide the tops of suede tassels with fancy bead cones to create these trendy earrings

Ingredients

2 17.5mmx9mm Bronze finish spiral cone ends
60cm 3mm Brown suede thong
2 10mm Mookaite faceted round
2 8mm Mahogany Obsidian rounds
4 4mm Bronze fancy spacer beads
0.6mm Bronze wire
2 Bronze earwires

Method

- 1 Cut the suede into six 10cm lengths. Take three lengths and fold in half then wrap the end of a 15cm length of wire around the top so you have six suede tails.
- 2 Thread the wire through the spiral cone end, pulling the tassel top inside. Add a spacer bead, a Mookaite round, a spacer and a Mahogany Obsidian round.
- 3 Turn a wrapped loop above the beads and attach to an earwire.
- 4 Repeat the process using the remaining three lengths of suede for a second earring. Trim the tassel if required to ensure the earrings match.

Layering lilies

8

Build beadcaps into buds and blooms with these floral fancies

Ingredients

4 6x5mm Bronze filigree beadcaps	2 4mm Topaz faceted rounds
4 5mm Bronze star beadcaps	6 Bronze ball headpins
2 13x8mm Bronze flower beadcaps	Bronze medium chain
2 6mm Bronze flower beadcaps	2 Bronze earwires
2 8mm Bronze square beadcaps	2 Picasso luster flower beads
4 Flower beads in (2 in one colour, 2 in another)	2 Beige glass faceted drops
2 Beige glass faceted drops	2 4mm Topaz faceted rounds
	6 Bronze ball headpins
	Bronze medium chain
	2 Bronze earwires

Method

- 1 Thread the following onto a ball headpin: star beadcap, flower 1, filigree beadcap, square beadcap. Turn a wrapped loop above.
- 2 Thread the following onto another headpin: beige drop, 13x8mm flower beadcap, 6mm flower beadcap (upside-down!), 4mm round. Turn a wrapped loop.
- 3 Thread the following onto another headpin: star beadcap, flower 2, filigree beadcap. Turn a wrapped loop.
- 4 Attach a 4-link length of chain to an earwire. Add dangles at intervals on the chain then repeat in full for a second earring.

Flexible fruits

7

Use round nose pliers to add new shape to beadcaps

Ingredients

6 15mm Bronze finish filigree beadcaps	6 Bronze headpins
2 10mm Carnelian rounds	4 Bronze oval jump rings
4 8mm Carnelian rounds	4 4mm Bronze jump rings
	2 Bronze leaf earring posts

Method

- 1 Thread a 10mm Carnelian round onto a ball headpin followed by an 'upside-down' 15mm beadcap. Push the three 'fronds' on the beadcap down around the bead while you turn a wrapped loop.
- 2 Use your round nose pliers to bend the tips of each frond back up towards the wrapped loop, tucking them into the bead. Repeat from the beginning for two 8mm Carnelian rounds.
- 3 Attach an 8mm dangle to the leaf earring post using a jump ring. Add the 10mm dangle and the other 8mm dangle below, spacing with oval jump rings.
- 4 Repeat in full for a second earring.

Serving Suggestion

Use different beads for various fruity dangles. Try Amethyst rounds or Green Jade.

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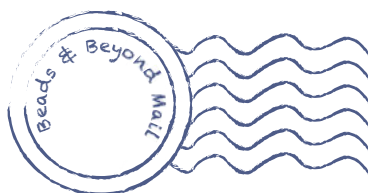
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Greetings,

I'd just like to take this opportunity to say a huge and most heartfelt 'Thank You' for featuring the 'New Year - New You' piece in your January issue. I found the article so inspiring and would go as far as to say that the feature has resurrected my passion and enthusiasm for beading when a serious accident almost saw me call time on my favourite hobby for good. Here's what happened. Mid last year I had an epileptic seizure where my arm landed on a radiator, burning it from the wrist to just below my shoulder, so severe was the burn that I was forced to undergo an immediate skin graft.

While I still enjoyed looking through beading books and magazines, my inability to actually make anything saw me become frustrated and my interest was slowly beginning to wane. That was until on the way home from a particularly successful physio session I bought the January issue of 'Beads & Beyond' and Hazel Ward's article leapt right out at me. Right at that moment I promised myself I was going to give it



another go. That weekend I stayed true to my word. Still experiencing a little pain, I started slowly making some simple elasticated bracelets and earrings to donate to a forthcoming charity raffle at work (as featured in the attached photo). Several weeks later I was feeling a little braver and,

using my inspiration from all the bright coloured Christmas lights and baubles, I created what I named the 'Bright Bauble Cluster Bracelet'. It took longer than it usually would to make but I was so pleased with the outcome – all the lost time and pain I'd endured during the process made it seem worth it. The road to recovery is long, winding and still ongoing but I have since made my own crafty new year's resolution – to create at least one item of jewellery a week with the intention of holding my own stall at a local craft fair, something I was forced to miss out on last year.

Thank you so much for your time

Helen Lang



Hi Helen

Thank you so much for your letter and inspiring story. We're so pleased that our feature has given you the impetus you needed to get creating again. It sounds like you have been through a very difficult time but it's wonderful to hear that beads are helping you through and giving you a focus. Sometimes it's nice to take the pressure off and just create for fun or for the benefit of others – selling your jewellery can be stressful and actually hinder your creativity! We wish you all the best with your recovery and hope you enjoy a little retail therapy alongside the physio with your Beads Unlimited voucher.

Hello Beads and Beyond.

I am normally a wire worker who makes wrapped pendants and bangles with wire and beads. This month, I decided to try something a little different, and using a technique which I had only previously dabbled in. I have been doing basic chain maille for a couple of years now, but recently I felt like really challenging myself. I had made little chain maille stars, but decided that several joined together would be lovely in a big statement necklace, so that's what I did. I made 7 individual stars and joined them together, using a total of 433 jump rings in 14mm, 6mm and 5mm. Then I added some gorgeous black onyx drops and a couple of round beads, and turned it into a necklace. It's a very heavy piece, not one for the faint hearted to wear, and apparently, very 'Downton' (I don't watch it so I wouldn't know!). Anyway, here it is. There are matching earrings as well.

Hope you like, and Happy New Year.

Sian Griffiths



Wow Sian! That is a beautiful necklace and a great example of how repeating sections of chain maille can be connected into a stunning piece of jewellery. Enjoy spending your voucher!



On Facebook this month!



Our Facebook page is there for you to showcase your creations, get advice from other beaders and find new friends! We'll share our favourite posts, include our top makes in the magazine and choose one design each month to win a £25 voucher!

She Dempsey shared a fabulous Sunstone and champagne coloured Freshwater Pearl tiara this



month. She told us: "I have a huge soft spot for Sunstone, so I knew I had to make something special with them". They are a beautiful gemstone She and we were pleased to hear how inspired you are by the magazine!



From our online gallery

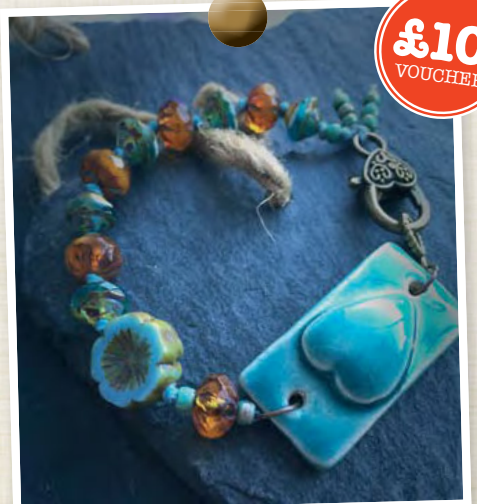
Take a stroll around our 'Made by Me' readers' gallery on our website www.beadsandbeyondmagazine.com and be inspired! You can leave comments on the exhibits already on display or submit your own photo to share with visitors. You could win a £10 voucher for Beads Unlimited.



Pink Renaissance
By Safrolistics



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By 'Handmade by Linda'



Turquoise Love
By 'Handmade by Nikij'



Nicflori
By Nicole



Blue Rose In A Heart
By Catherine Pool



Garnet and Pearl brooch
By Diane Perks

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Email us and tell us about your design, including a photo of your jewellery to inbox@beadsandbeyondmagazine.com or post a photo on our Facebook page www.facebook.com/beadsbeyondmag

We'll publish as many of your letters and photos as possible and there's a £50 gift voucher courtesy of Beads Unlimited for our star email each month plus two more £25 vouchers up for grabs for our favourite Facebook posts or emails. We'll squeeze in lots of lovely makes from our 'Made by Me' gallery too, and three of the photos published will receive £10 Beads Unlimited vouchers.

We are happy to feature your original designs, jewellery inspired by this magazine and jewellery inspired by others but please credit the original designer if the design is not your own.

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spring WOW!

Create fabulous mixed media jewellery using WOW! Embossing Powders and silicone moulds. Trish Latimer shows us how.



About our designer...

Trish Latimer

Trish Latimer is a mixed media artist with a passion for all things colourful and quirky. Whether it's jewellery or a painty creation, you can be sure Trish will have made something fun and unusual! See more of her work at www.inkpaintbeads.blogspot.co.uk



We have all the Vintaj and WOW! components to make your own necklace thanks to The Bead Shop Manchester and WOW! Embossing Powders. See our Retail Therapy pages for details on how to enter our prize giveaways.



Do not feel limited by the colours of the powders in the pots! Powders can be mixed together to create any colour at all. A little experimentation and you can create the rainbow!



gather these supplies...

Necklace measures 56cm with 3cm drop

- WOW! Embossing powder - Melt It
- WOW! Embossing powder - Vanilla White, Chartreuse, Purple Orchid
- WOW! Silicone mould - Shabby Rose
- 35x11mm Vintaj brass hook and eye set
- Approx. 30cm 4x3.5mm Vintaj brass cable chain
- 16mm Vintaj brass short clock hand (to use as a bail)
- 3 17mm Vintaj brass filigree ring connectors
- 4 6mm Vintaj brass rib cable jump rings
- 3 25mm Vintaj brass altered blank small circles
- 3 6mm Olivine bicone crystal beads
- Approx. 30cm Brass wire

Here's how...

1



2



1 Add a few teaspoons of WOW! Melt it powder to a foil dish. The amount will vary, depending on how many or how large your embellishments are to be. Melt it powder is especially designed to be used as a base for 3D embellishments.

2 Add your chosen colour. I used Chartreuse here with the addition of white to lighten. The amounts will vary according to how deep you wish the final colour to be, but I would say no more than half a teaspoon of your dark colour. If lightening with white, add only a tiny amount at first. Once it is melted you can add more.

3



4



3 Melt the powder using a craft heat tool. My heat tool is a 'non blowy' design, so I can heat from the top without fear of the powder blowing away. If you have a long nozzle heat tool, heat from underneath.

4 Pinch a 'spout' in the foil dish, then quickly pour into the mould. (I used the medium rose here) This needs to be done fast, the powder will solidify very quickly once away from the heat source.

It is always worth having a peek into the world of papercrafting to see if there are any products that can be used to create fabulous jewellery components. Embossing powder is basically ground down particles of plastic with added colour. It can be melted to give a solid, shiny look and is typically used to give a raised, shiny surface to stamped images. However, it can also be used to fabulous effect in silicone moulds. Using a mould gives a gloriously chunky, solid embellishment that can then be used in your jewellery!



5 Once cold and hard (5-10 mins), remove from the silicone mould. This is very simply done as the moulds have a built-in release agent.

6 The embellishment can now be glued to any kind of connector to use in your jewellery pieces. I have glued this one to a brass circle blank. Create two more flowers in other colours in exactly the same way. I made one in Vanilla White and one in Purple Orchid. Create three using the smallest rose mould and glue these to filigree ring connectors.

7 My circle blanks only had one hole (and I have lost my metal hole punch tool!), so I glued an eyepin onto each to enable me to connect both sides in the finished piece. Pressing the connector into BluTac will give a level surface for gluing.

8 Create the focal flower for the necklace using the larger rose mould. Once set, glue a Vintaj short clock hand to the back of the flower to form a bail.

9 Once the glue is dry on all your flowers, connect the three circle blank flowers together using the holes and eyepins and to the focal flower. I added a short length of chain between two and wrapped loop crystal bead links between the others. On the other side, connect the three filigree ring flowers together using jump rings and attach to the focal flower with a short length of chain. Add a crystal link above.

10 Once all the pieces are connected together, add chain to your desired length and attach a clasp using jump rings.

shopping guide

WOW! Embossing Powders, foil dishes, heat tool, silicone mould – www.wowembossingpowder.co.uk

Vintaj findings – The Bead Shop Manchester – www.the-beadshop.co.uk

spin the bottle

These fun, chunky recycled glass bottle beads make a bold statement in this rustic jewellery set.

By Rebecca Anderson

When Editor Helen told me she was going to send me a selection of recycled glass bottle beads, I was both excited and intrigued!

I try to be eco-conscious with my packaging, but recycled beads are not something I've encountered before, the limit of my 'eco' jewellery being a few upcycled beads from old or broken jewellery! I love the idea of turning something used and fairly pedestrian into something beautiful, unique and decorative – and it's safe to say that these lovely, rustic beads are all of the above. They have an archaeological feel to them – as if they are something rather ancient that has been dug up and salvaged from times gone by. I like the narrative quality that they give the jewellery they are in because of this.

I decided to work with their rustic quality and immediately reached for some oxidised copper wire. I've deliberately used quite darkly oxidised wire to add to the slightly grungy, well-worn feel of the beads. If you are oxidising the wire yourself then you can choose how dark you want the copper to become, either by taking it out of the oxidising solution when you're happy with the colour, or alternatively letting it go very dark and then buffing back gradually with fine wire wool to reveal the colour that you are

after. Needless to say, when working with chemicals, it's very important to follow the manufacturer's guidelines. Alongside the antiqued copper, I've used brass with various patinas - Vintaj brass (which has a lovely warm glow), and a selection of patinated elements from Patina Queen. Heather of PQ hand-patinates and seals charms and findings in a range of patinas – the vibrant turquoise and shabby chic white are two of my favourites along with the staple of antique bronze.

These elements bring the jewellery set a little more up to date without losing its vintage, rustic vibe.

These rough-tumbled beads have an etched, matte appearance which adds to their rustic charm. If you want them to have a little more shine however, just dab a little petroleum jelly on them to brighten them.

I decided to combine the bottle beads and patinated metals with some lovely pressed glass from the Czech Republic, a country with one of the oldest glass industries in the world. Whilst the beads I've used are contemporarily made, the Picasso finish again fits in with the rustic feel of the set. Many of the moulds used to create the pressed glass beads are very old, which again fits in with the narrative of the bottle beads. All the elements in the designs are linked together and embellished with simple wirework techniques, creating a rustic jewellery set that's satisfying yet not too tricky to make. If you can turn a wrapped loop, then you can wrap the beads here!

I've listed a resource to purchase the copper wire pre-oxidised and sealed for you to make the making a little quicker and easier. However, if you have the time (and can bear the stink!) why not oxidise the wire using Liver of Sulphur yourself?



gather these supplies...

Necklace measures 66cm

- 5 Medium recycled glass bottle beads (approx. 10mm)
- 1 Small recycled glass bottle bead (approx. 6mm)
- 1 Extra large antique cream pressed glass pansy bead
- 5 Large antique cream pressed glass pansy beads
- 2 Large turquoise pressed glass pansy beads
- Large etched link Vintaj brass chain
- 0.8mm Oxidised and sealed copper wire
- Vintaj brass flower bead cap
- 4mm Brass heishi discs
- 7mm Brass heishi discs
- 15mm Vintaj brass lobster clasp
- 10mm Antique brass jump ring
- Vintaj brass headpin

Here's how...

1



3



2



4



1 Cut 40cm of 0.8mm oxidised copper wire and turn a wrapped loop at one end, leaving a tail of 3cm.

2 Cut 12cm of 0.8mm oxidised copper wire. Turn a wrapped loop, add an upside down Vintaj flower beadcap and a large antique cream pressed glass pansy bead. Turn a second wrapped loop to close.

3 Slide a 4mm heishi disc, a small blue recycled glass bottle bead and a further 4mm heishi disc onto a 50mm brass headpin. Turn a wrapped loop to close, attaching beneath the flower bead cap.

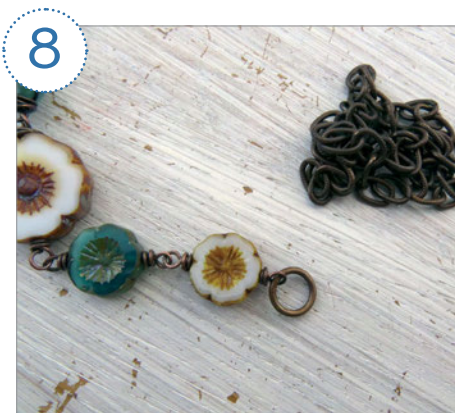
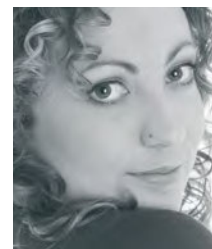
4 Slide a recycled glass bottle bead onto the long length of wire from step 1. Add a 7mm heishi disc, the flower component from the previous step and a further 7mm heishi disc. Add another four recycled glass bottle beads interspersed with 7mm heishi discs and turn a wrapped loop to close. Finish wrapping the tail and trim. Do not cut the long wire tail!



About our designer...

Rebecca Anderson

Rebecca Anderson has been designing and making jewellery for as long as she can remember! Initially inspired by her creative mum and grandma, she loves light, colour, stories and sharing her passion for handmade with others. You can find her unique, one-of-a-kind pieces at www.songbead.com



9 Attach one end of the chain to a 15mm lobster clasp, and the other end to the top antique cream flower in the row of four (to the left of the bar pendant). Your necklace is now complete!

5 Wrap the long tail of wire carefully over the first bead and then wrap twice over/around the first 7mm heishi disc. Repeat over all five large recycled glass bottle beads, making sure that the wire over the glass beads all faces the same way. Wrap a couple of times around the wrapped loop from step 1 and trim.

6 Cut 12cm of 0.8mm oxidised copper wire and turn a wrapped loop. Slide the extra large antique cream pansy bead onto this wire, 'head' first. Close with a further wrapped loop, attaching to the wrapped loop from step 4 (the opposite end to the smaller flower bead).

7 Add a turquoise pansy and an antique cream pansy above the extra large pansy in the same way, with 0.8mm wire and wrapped loops. Repeat on the other side of your bar pendant, adding two antique cream pansies, one turquoise and another antique cream.

8 Add a 10mm antique brass jump ring above the top antique cream flower in the row of three. Measure out 35cm (or your preferred length) of large etched Vintaj brass chain.

It can be hard to gauge just how much copper wire you'll need when you are wrapping each bead multiple times, and when working with beads of irregular shape and size. I always allow extra and work with as long a length of wire as I can, allowing me to use the shorter left over tails of wire for smaller links.

Beaded bottles >

HERE'S HOW: Cut 15cm of 0.8mm wire and turn a wrapped loop at one end. Slide on nine small recycled bottle beads, with beads 4-6 as blue-green and 1-3/7-9 alternating between blue and green. Carefully bend the wire around into a hoop shape, allowing the beads to move freely (you don't want to squash them as they can easily chip if forced together) and wrap the end tail beneath the wrapped loop. Attach to a Vintaj brass hoop earwire. Repeat in full for the second earring.



< Long and lovely

HERE'S HOW: Cut 15cm of 0.6mm oxidised copper wire and turn a wrapped loop at one end, attaching to a turquoise bird charm. Slide on a small bottle bead, a heishi disc, another bottle bead, a heishi disc and a last bottle bead, turning a further wrapped loop to close. Wrap the tail of the wire over the three bottle beads as in the main project. Cut 10cm of 0.8mm oxidised copper wire and turn a wrapped loop at one end. Slide an antique cream pansy bead on and close with a wrapped loop, attaching to the top of the recycled bottle beads before closing. Add a heishi followed by a small bottle bead and another heishi to headpin and turn a wrapped loop, attaching to the beak of the bird charm before closing. Add a small brass earwire to complete. Repeat in full for second earring. I used opposing colours in each earring for a subtle mismatched look!



Wrapped glass >

HERE'S HOW: Cut 20cm of 0.8mm oxidised copper wire. Turn a wrapped loop at one end, leaving a 3cm tail. Slide on two extra large recycled bottle glass beads and close with a second wrapped loop. Don't trim the long tail of wire! Wrap the short tail and trim then wrap the long tail over the nearest bottle glass bead three or four times between the two beads and then over the second bottle glass bead before finally wrapping a couple of times over the first wrapped loop. Cut 10cm of 0.8mm oxidised copper wire and turn a wrapped loop at one end. Slide on a small recycled glass bottle bead, closing with a further wrapped loop and attaching this to one side of two extra large bottle glass beads. Continue this chain with a second small bottle bead, attaching this to an antique brass bird charm and finishing with a headpin holding a 4mm heishi, small bottle bead and another heishi. Measure 30cm of 4mm antique brass chain and attach this to each side of the extra large bead section to complete your necklace.





◀ Propping up the bar

HERE'S HOW: Create a bar component as in the main project but without the cream flower print dangle. Add a 7mm jump ring to one end, along with three heishi/small bottle bead/heishi wrapped loop dangles using 5mm jump rings. Measure 22cm of 4mm antique brass chain and slide this through the jump ring. Connect the two chain ends with a further 7mm jump ring, adding a 15mm lobster clasp to this before closing. Your bar bracelet is complete!

Recycled rustic ▶

HERE'S HOW: Cut 30cm of 0.8mm oxidised copper wire. Turn a wrapped loop at one end. Slide on a flat recycled glass bottle bead, a turquoise pansy bead and eight small blue/green/clear bottle beads, turning these around to make a loop as in the hoop earrings. Wrap the wire a few times above the hoop, up and over the turquoise pansy (this wrap can either sit to the back or the front) and complete by wrapping a few times between the flat bottle bead and the pansy. Cut 20cm of 0.8mm wire and turn a wrapped loop at one end, attaching this to the loop above the flat bottle bead. Slide on a small green bottle bead, a large blue bottle bead and a further green bottle bead and close with a wrapped loop, without trimming. Wrap the wire over each bead in turn as in the main project and then a couple of times over the initial wrapped loop. Attach a 7mm brass ring over these two loops followed by a 4mm jump ring, attaching this to a white patina bird charm so that it hangs over the flat bottle bead. Attach a heishi, small blue bottle bead, heishi dangle to the beak of the bird with a brass headpin and wrapped loop. Add a large etched Vintaj jump ring to the top of your rustic pendant and then add 45cm of ball chain, closing with a ball chain closure. Your rustic pendant is complete!



shopping guide

Recycled bottle beads – The African Fabric Shop – www.africanfabric.co.uk

Hand patinated charms and chain – www.patinaqueen.com

Pressed Czech glass – www.smittenbeads.co.uk and www.thecuriousbeadshop.etsy.com

Oxidised wire and heishi discs - www.thecuriousbeadshop.etsy.com

Vintaj brass – www.beadifulsupplies.co.uk and www.thecuriousbeadshop.etsy.com

Nothing gets wasted in Africa and these beads made from recycled bottle glass are the perfect example. Made by Oklah Tetteh, they have a wonderful, semi-translucent appearance.

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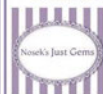
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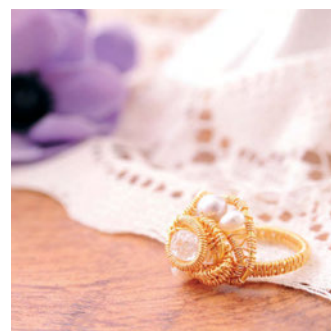
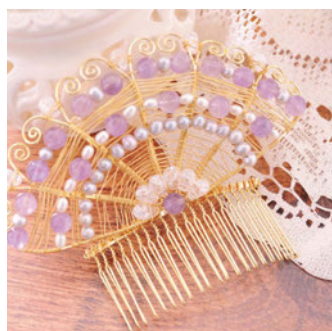
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designer challenge

Four different designers use the same pack of beads to create different pieces of jewellery.



What an elegant, serene and beautiful pack we have this month from Jewellery Maker. You can't go wrong with Pearls for sophisticated style but teamed with light Amethyst, the delicate sparkle of Clear Crackled Quartz drops and luxurious gold wire and gold plated Sterling silver findings, this was spring with class! Our designers were Fiona Potter, Gemma Crow, Sara Elvin and Laura Binding.



We sent each designer a selection of beads kindly supplied by Jewellery Maker. To order any of the beads shown, please log on to www.jewellerymaker.com

Jewellery Maker



Fiona Potter

FIRST IMPRESSIONS

When I opened this bead pack, my first thoughts were of spring – warmer days, the scent of lilacs and fronds of new growth! I loved the inclusion of wire, the luxury of Pearls and precious metal findings too. The diversity of the kit gave me lots of options but I knew immediately what I wanted to do and couldn't wait to get started! The colour palette also fitted perfectly with a pendant I had recently created with Pêbêo Fantasy Moon paints and resin. I thoroughly enjoyed this challenge!



◀ Fancy Flourish

HERE'S HOW: To make this brooch, cut three 15cm lengths of 1mm wire. Turn an open coil at the end of each wire so they turn in opposite ways and form them into rough 'S' shapes. Place so that the coils on each end are neatly stacked. Cut 1m of 0.4mm wire and weave approx. 2cm to join the three wires at the centre. Continue weaving along the two longest outer wire ends for 1cm then thread on a white Pearl. Holding the bead in place, wrap the wire twice then add another Pearl followed by two wraps. Continue this pattern to cover all six wire ends with Pearls. Bring attached wire up from back to front through one of the end holes on the brooch finding, thread on an Amethyst then sew down through the hole again and back up through the centre hole. Add another Amethyst and bring the wire back down and up through the final hole. Add a last Amethyst then wrap a few more times to secure the beads before trimming the wire.



Crackle Clusters ▶

HERE'S HOW: For a beaded necklace, wind a length of 1mm wire on a large gizmo mandrel. Cut to create jump rings. Lay out beads as follows: one Amethyst, one silver Pearl, one Amethyst, two jump rings, three Quartz drops, two jump rings. Repeat until you have six sections and finish with an Amethyst at the centre. Add your own pendant then repeat the same pattern as before (in reverse), finishing with Amethyst, Pearl, Amethyst. Cut a length of beading thread and add a crimp bead to secure an S-clasp onto one end. Thread on all the beads and secure the other end of the thread onto the other side of S-Clasp with a crimp. Finish by covering each crimp with a crimp cover.



◀ Dangle Dreams

HERE'S HOW: Create a delicate bracelet by first cutting a piece of trace chain to the desired length. Take two jump rings and attach one to each end of the chain, adding a lobster clasp at one end. Take 14 ball headpins and thread one silver Pearl onto each. Make a simple loop above each bead by bending the headpin at a right angle as close to Pearl as possible, trimming to approx. 1cm and turning a loop with round nose pliers. Lay the chain onto a beading mat and space the Pearl dangles evenly along it. Attach them by opening and closing the loop.

You will also need...

Wire Coiling Gizmo – www.jewellerymaker.com

3-hole brooch back, pendant or bezel tray, paints and resins -

FIRST IMPRESSIONS

On opening the bundle a few words sprang immediately to mind – delicate, feminine and pretty. I was instantly contemplating 1920s Art Deco designs. Some bundles just speak to you in this way and this one certainly did. The great thing about it was the fact that it had everything in it that I needed to bring my ideas to life – the perfect combination of wire gauges and a selection of gems in different shapes and sizes. This challenge was an absolute pleasure and I am very pleased with the resulting jewellery.



Gemma Crow



◀ Twenties Twirls

HERE'S HOW: To make a hair comb, cut six 20cm lengths of 1mm wire and make a 30 degree bend at the halfway point on each. Arrange the wire segments to create a semicircle. Using 0.4mm wire, start binding them together at the top using a figure of eight weave. Continue this weave backwards and forwards across the fan for 13 rows then start widening the weave by wrapping three times around each of the spokes for the next row, four times on the next and five times on the last. For the next row, add three silver Pearls to the wire and lay across each segment, wrapping once around each spoke. Weave three further rows using the figure of eight weave then add a row of white Pearls and one of Amethyst. Weave another six rows then add another row of gems. Trim all the spokes to around 3cm and spiral each inwards. In the 'V' space between, wire in one Crackled Quartz drop and secure in place by wrapping two or three times around the base. Attach the fan to a hair comb using 0.4mm wire. To further embellish, thread six Crackled Quartz gems onto 0.4mm wire and arrange in a fan shape. Secure in place onto the comb then add an Amethyst at the centre.

Keep Your Cool ▶

HERE'S HOW: Create a stunning matching necklace by cutting four lengths of wire a little shorter than the comb to start. Bend the lengths as before and bind together with 0.4mm wire. Add a Crackle Quartz drop to the where the segments meet. Weave for around ten rows then widen the weave as in the hair comb. Add a row of Pearls (white Pearl, silver Pearl, white Pearl within each segment) then a row of Amethyst rounds (Amethyst, gold spacer, Amethyst inside each segment). Add a final row of white Pearl, Amethyst, white Pearl in each segment. Spiral the ends of the wire spokes and add two necklace strands of Pearls, Amethysts and gold spacer beads, arranged in a pleasing pattern on beading wire and attached at the outer spirals using crimps. Attach a 12cm length of trace chain to the outer spirals of the fan shape and dangle a few beads from it to balance the necklace. Finish with a toggle clasp.



◀ Fancy Fans

HERE'S HOW: Make earrings using even shorter lengths of wire. You will need to create three segments for each earring. Bind three together with 0.4mm wire then weave five or six rows before widening the weave slightly. Add a row with white Pearls between each segment then a row with gold spacers and Crackle Quartz drops. Spiral the spokes. This time, coil the outermost spokes inwards but the remaining ones outwards. This will create little heart shapes between the beads. Cut 8cm of wire and turn a simple loop at one end. Thread an Amethyst round, silver Pearl, white Pearl and gold spacer onto the wire and turn a wrapped loop above. Attach the simple loop to the top of the fan shape and the other end to an earwire. Repeat for a second earring.

You will also need...

All beads and supplies from www.jewellerymaker.com



Sarah Elvin

FIRST IMPRESSIONS

I was over the moon with the pack I received. It contained some of my favourite things to work with and was well thought out with findings, threads and wires all included along with four strands of amazing gemstones. The collection works so well together and is perfect for a beginner or a seasoned jewellery maker. On first glance, I thought how well the beads would suit a bridal collection as there are elements that would work for the bride, bridesmaids and mother of the bride or groom.



◀ Pearl Swirls

HERE'S HOW: Cut two 5cm lengths of 1mm wire and 30cm of 0.4mm wire. Lay the two wires parallel (a Pearl's width apart). Anchor the end of the 0.4mm wire to one of the 1mm wires by wrapping four times around 1cm from one end. Add a silver Pearl so it sits between the wires and wrap eight times around the second 1mm wire. Add another three Pearls in the same way so you have four in a line. Mirror the start of the wrapping by binding four times on the last section. Do not trim just yet! Spiral the ends of the 1mm wires with round nose pliers as shown and wrap a couple of times from one 1mm wire to the other to secure them together. Attach an earwire to the top spiral then repeat in full for a second earring.

Mystical Mauve ▶

HERE'S HOW: Cut three 30cm lengths of 1mm wire. Spiral these around round nose pliers into a wheel shape. Fan out the ends with three on each side and add an Amethyst to each before turning a wrapped loop to secure the beads. Cut a 10cm length of wire. Turn a wrapped loop at the end of a piece of wire, attaching to one of the Amethyst loops before closing. Thread on three white Pearls, an Amethyst and another three white Pearls. Turn another wrapped loop to secure the beads. Repeat for each of the Amethyst loops. Create rosary links to attach to the wrapped loops. Cut two more lengths of wire and turn wrapped loops at one end of each. Thread on three silver Pearls, an Amethyst and three more silver Pearls onto each wire before turning a wrapped loop to secure. Attach to the previous beaded links with jump rings and add a clasp to complete your bracelet.



◀ Delicate Dewdrops

HERE'S HOW: Cut two long lengths of beading thread. Attach both with a crimp bead to the chain. Over both threads, add three Amethyst beads and crimp again. Start the ladder weave with two white Pearls on each thread and cross the threads through an Amethyst. To one thread add three silver Pearls and to the other, one white Pearl then cross the threads through another Amethyst. Repeat this once more. To the bottom thread add one silver Pearl, one Quartz drop and one silver Pearl. To the top thread add one white Pearl, one silver Pearl and one white Pearl. Cross through an Amethyst and repeat until you have four . Now add a white Pearl, a silver Pearl and a white Pearl to the top thread and one silver Pearl, one Quartz, one silver Pearl, one Quartz and one silver Pearl to the bottom thread. Cross through an Amethyst to complete the centre section of the necklace. Mirror the pattern of beads on the other side and add one clasp component using a crimp and crimp cover. Add the other clasp component to the other end of the chain using a jump ring.



You will also need...

All beads and supplies from www.jewellerymaker.com

FIRST IMPRESSIONS

When I opened this bundle I was really pleased to see lots of lovely delicate Pearls and wire in my favourite combination of gauges. The findings were a lovely addition and I love that there were a variety of shapes and sizes to give a nice mix of textures. The colours complemented the gold wires perfectly and I wanted to create something to really let the beautiful stones shine.



Laura Binding



◀ Perfect Pearls

HERE'S HOW: To make a stunning ring, cut two 30cm lengths of 1mm wire to be your base wires. Cut 2m of 0.4mm wire and start a weave – wrap one base wire three times and then bring the wire up the back of the two base wires. Wrap around the top wire and bring the wire down the front of both wires. Wrap the bottom wire only and bring the wire back up the back. Repeat for the length needed for the ring shank and move the weave to the centre of the wires. Wrap the weave around a mandrel at the desired size. Coil the bare 1mm wires around to create interesting intertwining spirals then add a Crackle Quartz drop at the centre. Use a mix of different weaves to wrap and secure the bead, adding some Pearls as you go. The design is up to you!

Plaited Purple ▶

HERE'S HOW: Cut five 30cm lengths of 1mm wire. Use scrap wire to secure all five wires together leaving 5cm tails. Split the wires into two pairs and a single middle wire and then start a simple plait. Bring the top pair of wires over the middle wire and into the middle, the bottom pair of wires over the bottom wires into the middle, then the single wire into the middle. Add an Amethyst onto the single wire when it is in the middle and repeat. When you have the length you want, wrap around all the wires and trim the wire to about 2.5cm. Spiral all the ends and repeat on the other end, removing the scrap wire first.



◀ Luxury Knit

HERE'S HOW: To make the beaded cylinder focal, cut 18cm of 1mm wire and form a loop at one end. Create two little bends in the centre to create an open rectangle frame. Thread some small white Pearls onto the 0.4mm wire and start a weave. Wrap one wire five times then bring the wire to the other side and wrap that five times. Do this twice then add a bead. Repeat. Use a mandrel and wrap the section around it then use the spare tails to wrap top and bottom of the cylinder before trimming. Create a six loop Viking weave section using a Lazee Daizee Viking Knit tool and feed the bead onto the knit. Feed some beading wire through the top and finish with an end cap. Add some Pearls to the beading thread and finish with a clasp.



You will also need...

All beads, tools and supplies from www.jewellerymaker.com

Meet and Greet

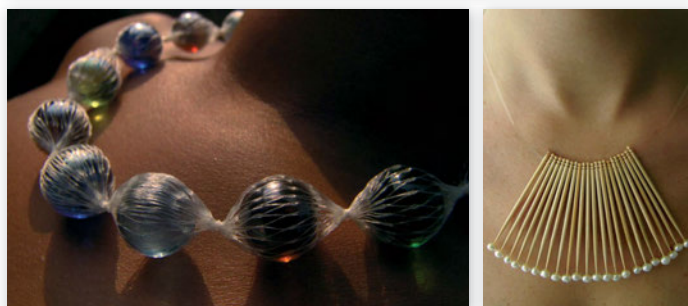
Q How did your interest in jewellery making begin?

A When I was 7 years old I travelled with my dad to a Pataxó Native Village. I was overwhelmed with their unique ability to take all sorts of materials from their local environment as well as nature's treasures and transform them into beautiful items of adornment as well as functional objects necessary for day to day life. I began to develop jewellery pieces from recycled materials from my own neighbourhood as early as 9 years old. When I was 12, an intestinal infection kept me off school for two years. My parents helped me in every way they could, building a huge studio so I had space to create. Once the infection was under control, I was invited to teach children in the community and by age 20, I had trained over 500 students!



Q Tell us about your creative process – how do you come up with a new design?

A Sometimes I simply fall in love with a particular material and really study it, experiment with it, discover ways I might use it for objects, jewellery or art installations. I get to know the material inside out and get to really understand its possibilities. Other times, I might have an idea and then search for a material that will work in bringing my



Jewellery made from hair grips, recycled plastic mesh and tooth picks. Photos: Mauro Kury

design to life. I always look for alternative or recycled materials for my projects but occasionally, I add conventional resources to the mix that will complement the design.

Q Where do you source the materials that you use in your jewellery making?

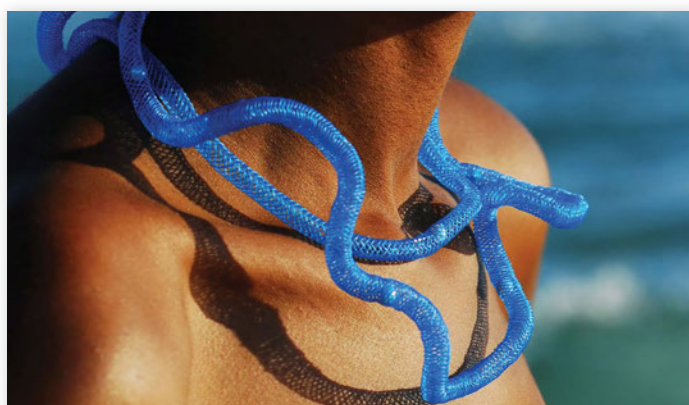
A - I'm very aware of life's essentials and the materials surrounding me in everyday life. For example, I might buy a juice from a café and the carton catches my eye for some reason. I will quickly talk to the manager and arrange for him to keep the empty cartons for me and then start thinking about how I might work with them. What thrills me about this way of working, are the relationships I develop with people and the potential to raise awareness for recycling materials.

Q Written on your packaging are the words 'The power of transformation is the jewel of the human being' is there a special meaning behind this?

A Yes, it reminds us that as humans we have a special gift that allows us to see past the conventional and recognize the potential to change things for the better.

Q By the time you were 12 years old your products were already selling in stores; did you find this overwhelming at such a young age?

A No, I thought it was wonderful because I got my whole family to help me. It was a great fun!



'Dance' and 'Space' necklaces. Photos: Mauro Kury



Mana Bernardes is an artist, designer, poet and teacher with skills stretching across many mediums. Her branded jewellery, made with everyday materials, is sold in major stores in Brazil as well as art establishments such as The Museum of Art and Design in New York. We asked her how her love of recycling began.



Mana Bernardes



Q What tips do you have for any budding designers?

A I believe that to be a successful designer it's absolutely vital to immerse yourself in your local environment. I don't see this profession as an isolated job – it relies on the contributions and inspiration from daily life that allows you to develop solutions to problems and really improve the relationships between objects and people.



'Scale' bracelet. Photo: Mauro Kury



Mana's poetry is art as well as literary work.
Photos: Mauro Kury

Q Which part of your job do you enjoy most; poetry writing, jewellery making or teaching?

A There is no one I prefer doing. In my way of working, each one complements the others. They are all intertwined rather than separate activities.

Q Do you have anything exciting planned for the coming year?

A - This year I'm developing a programme of teaching for artisan groups throughout central Brazil. It's work which fascinates me and is very satisfying. Next May I'll launch my first collection of furnishings and an ambient spray with a nationwide store called Tok & Stok (equivalent to IKEA here in Brazil).



Tok & Stok 'Floating' collection. Photo: Mauro Kury

Q How did you go from poetry writing and jewellery making to creating large scale installations?

A I look at the jewellery pieces as prototypes for bigger concepts. Jewellery is just an expression of my physiological and artistic thought but on a smaller scale!

Q Do you sell your work?

A My latest achievement is opening my online store. I've always had a dream to make what I do accessible to others and to be able to sell and market my work independently across all disciplines.

Q What is your work space like?

A I work a lot, teaching in 'favelas' (the poorest urban communities in Brazil) and other communities. I also teach university students and work for non-governmental organisations. When I'm not out and about, I create in my own studio in the forest.

To find out more about Mana Bernardes and her fabulous designs, log on to the following:

Website: www.manabernardes.com

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funky junk!

Learn how Clare John uses old shampoo bottles as moulds for these resin beads and turns empty crisp packets into vibrant colour for this chunky necklace.



About our designer...

Clare John

I have been making jewellery for over 30 years and have developed resin ideas all my working life. It is fun to find unusual materials that work with resin. I love to teach classes and find I always learn something new from enthusiastic and creative students.



DESIGNER SECRET • DESIGNER SECRET • DESIGNER SECRET • DESIGNER SECRET • DESIGNER SECRET

Resin may appear to stick to acrylic sheet but it is not a permanent bond. You can pour resin onto acrylic and, when the resin is set, you can lift it off. Use a new unscratched piece of acrylic for this technique.

gather these supplies...

Beads measure 7x8 cm

- Different coloured crisp packets
- Shampoo tube packaging
- 3 10x10cm Acrylic blocks
- Chemsett® standard epoxy resin and hardener
- Silver spray paint
- Silver plated wire choker with removable bead

tools required...

Baking tin, silicone baking parchment, oven, sharp knife, steel ruler, cutting mat, scissors, digital scales, mixing cups, mixing sticks, screwdriver, towel, small vice, 180 grit wet and dry abrasive paper, kitchen paper, Blu tack, pin vice, 1.2mm drill bit, high-speed drill, Plasticene, masking tape

Here's how...

1



2



3



4



5



6



1 Put crisp packets on baking parchment on the baking tin in an oven set at 130°C for 10-15 minutes. Keep checking them to make sure they do not move off the baking tin. They will shrink into a textured surface and the colours will be intensified. Cool and, using scissors, cut the packets into random shapes avoiding the lettering and logos.

2 Cut the shampoo tube into five parallel strips of about 30mm wide so that you have open-ended tubes. Fix the tubes in roughly oval shapes to acrylic blocks with Plasticene and make sure that there are no gaps. You are going to pour liquid resin into the tubes so you do not want the resin to leak out anywhere.

3 Weigh out 16g of resin and add 8g of hardener. Mix and put a thin layer in each mould. Leave to set for 5-6 hours. Make another resin mix of 20g resin and 10g hardener. Put a layer in each mould and add the little pieces of crisp packet in a random pattern of shapes and colours. Push the pieces well into the resin layer. Leave to set for another 5-6 hours.

4 When the resin is set, clean away the Plasticene. Put one of the moulds into a small vice with the acrylic block uppermost. Hold the acrylic block with a towel so that you do not hurt your hands and twist gently. The resin will release from the acrylic. Repeat with the other moulds. Using a sharp knife cut away the shampoo tube mould and peel away from the resin.

5 There will be a rough edge of resin around the bead. Wet the abrasive paper and rub away any excess resin around the sides of the beads. Wash the dust away and dry the beads. Put them upside down on kitchen paper and spray the sides and back with silver spray paint. This will stop them being transparent and they will look more attractive. Let the paint dry completely.

6 Rub down the tops of the beads on wet abrasive paper. Dry the beads and fix them to the acrylic blocks with Blu tack so that they are level and will not move. Weigh out 14g of resin and 7g of hardener. Put a thin coating of resin mix on top of the beads so that the tops become shiny again and have a slight domed surface. Leave to set overnight.

We throw away so much rubbish that I thought it would be fun to see how things that we throw away without a thought can be used to make an enticing and rich-looking piece of jewellery. I remembered a friend showing my children how to shrink empty crisp packets in the oven and I wondered what that material would look like encased in resin. I also know that resin will not stick to certain types of plastic such as shampoo tube packaging. I decided to put the two ideas together and make some chunky resin beads cast in shampoo packaging and set with some colourful bits of shrunk crisp packets!

7



8



7 Take the beads off the acrylic blocks and mark each one about 6mm from one point. Make a location hole with a drill in a pin vice then drill all the way through with a high-speed drill.

8 Unscrew the bead from the end of the wire choker and thread all the beads on to it. Put the bead back on the wire choker to complete your necklace.

Variations...

Uptown junk

HERE'S HOW: The pendant is made exactly like the necklace beads with a length of silver plated wire put through the drilled hole. A bead is threaded through the wire, which is then twisted to make a pendant bail. You could use smaller plastic tube containers such as toothpaste tubes to make smaller beads that could be turned into drop earrings.



USEFUL INFORMATION • Always follow the suppliers' instructions and health and safety information for mixing resin. Resin sets best between 18 and 30°C. Put it in a dust-free place for at least 5-6 hours. • USEFUL INFORMATION

shopping guide

Chemsett© standard epoxy resin and hardener, silver plated wire choker, digital scales, mixing cups and sticks, acrylic blocks, plasticene, wet and dry abrasive paper – Resin8 – www.resin8.co.uk – 01242 602739
Tools- www.kernowcraft.co.uk or www.cooksongold.com

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wind it up

Use up your rod ends to make beautiful lampwork beads.

By Trudi Doherty



About our designer...

Trudy Doherty

Trudi has been lampworking since 2007, and you can see more about her in her website www.glitteringprize.co.uk



These pretty beads work equally well with unconventional materials. Turn back the clock and recycle components as well as glass!

gather these supplies...

Beads measure 10x14mm

- 1 Short piece of glass (I used Dark Lavender)
- 1 Rod Opaque Lavender
- 1 Rod White
- 1 Rod Clear

tools required

1 uncoated thick mandrel, 1 coated mandrel, water pot (either glass or ceramic - don't use plastic), long tweezers, knife or marver, didymium safety glasses

Here's how...

1



2



1 Take your rod of Opaque Lavender and, holding it with both hands, heat up a ball in the middle. Take out of the flame, wait for a few seconds and then pull apart slowly until you have a stringer that is approx 1-2mm thick, flame cut and set aside to cool. Repeat with your white glass.

2 Heat the end of your uncoated mandrel. Holding your short transparent glass with tweezers, heat one end and gently push this onto the heated end of the mandrel.

3



4



3 Gently warm the transparent glass. Take your white stringer and wrap a coil all the way around.

4 Take your purple stringer and add random swipes in between the white stripes. I find it better not to use quite as much of the opaque.

5



6



5 Take your coated mandrel and wind on the glass to form a bead. The heating and pulling of the glass will produce an attractive swirl pattern!

6 While it is still warm, put the uncoated mandrel into your water pot. This will shock off the glass so that it can be used again. You may need to gently tap it on the side to dislodge all the glass. Make sure you get all the glass off the mandrel. If some still remains, place it back in the flame and quench back in the water. If you leave it until cold and place in a hot flame you will find it spits off the glass. ALWAYS wear your safety glasses.

Look in the studio of many lampworkers and you may well find a box of 'shorts'. These are the ends of the rods that have become too short to hold and melt in the flame and are easily forgotten about until you suddenly realise you have quite a collection! This tutorial shows you how to make use of these ends, and while it works particularly well with transparent colours, you could also do the same with your opaque shorts.

7



8



7 Take your clear glass and fully encase the bead. Once encased, melt in smooth, and allow to cool slightly.

8 Spot heat a section of the bead, and using your knife or marver, gently press down to flatten a section of the bead. Repeat in a random manner until you have an organic nugget shape. Flame polish and place in your kiln / annealing bubbles or fibre blanket.

Designer Inspiration

If you don't have the room or equipment at home to try making your own beads, you can still create the necklace shown. Visit www.glitteringprize.co.uk and buy some beads in your favourite colour!

This design combines real and pretend junk to great effect. The focal is a vintage clock hand that I bought on eBay and the watch faces were bought as a job lot from another eBay seller – they are genuine Russian watch parts, some with hands, and some without. I've combined these second hand components with some solid copper cogs from Big Bead Little Bead and some dark brass industrial style spacer beads that I've had in my stash for a while. You'll need to file any rough edges on the watch faces, including the fixing prongs on the reverse. I opted to wire mine as connectors but you could drill holes to connect them with jump rings. I've used bare copper 0.8mm wire to create wrapped links throughout, a simple hook clasp and mixed copper and dark brass chain to complete the necklace.

Helen

Any colours will work well, and I have used a co-ordinating transparent stringer, but there is a whole possibility of combinations that will work, so play around with colours and see what you come up with. Of course, you don't have to wait to have shorts to make these beads, you could always wrap stringers onto the end of a normal sized rod and off you go!



shopping guide

Glass and tools Tuffnell Glass – www.tuffnellglass.com – 01262 420 171

top 10

Mix your metal finishes with Victoriana charms and components for necklaces with quirky interest and steam-powered style! Find full instructions on our website www.inspiredtomake.com

Steampunk Style Necklaces



1 Combine decorative findings with cogs and pearls to create this take on the steampunk trend.

Beads and supplies from www.mailorder-beads.co.uk – 0115 9588 899



2 Create a wickedly woodland theme with crystal hearts and antique silver charms .

Beads and supplies from www.spellboundbead.co.uk – 01543 417650



3 Base a necklace on a brooch for this vintage style necklace.
Beads and supplies from www.bigbeadlittlebead.com – 01462 438233



4 Create an octopus necklace with swirling copper wire and chunky Onyx.
Beads and supplies from www.mailorder-beads.co.uk – 0115 9588 899



5 An alternative use of angel wings form the basis for this pendant.
Beads and supplies from www.spellboundbead.co.uk – 01543 417650



6 Patinated brass and a dragonfly theme give this necklace a delicate darkness.
Designed by Helen Bowen



7 Link cogs with mobius chain maille weave and add black pearls to make this statement necklace.
Beads and supplies from www.beadsisters.co.uk – 01776 830352



8 This necklace is bold yet elegant and fit for a lady.
Beads and supplies from www.mailorder-beads.co.uk – 0115 9588 899



9 An eclectic mix of charms and multiple strands make a necklace full of interest.
Beads and supplies from www.spellboundbead.co.uk – 01543 417650



10 Create a necklace full of interest from an eclectic mix of charms and handmade components.
Beads and supplies from www.riversidebeads.co.uk – 01778 346810

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terrific Tyvek®

Dare to be different with this wearable art bracelet by Anita Mistry.



This bracelet is made from a material called Tyvek® which was developed by DuPont™ back in 1955. It's probably not the first material you would think of when designing a piece of jewellery but, due to its nature, it's absolutely perfect for making your own beads. Because it's white, you have the freedom to paint it in any colour you wish, thus making your finished item unique and individual. But the best thing about it is that it's very durable and will not tear. It's also breathable and you can create texture by heating!



gather these supplies...

Bracelet measures 22cm

- 1 to 2 Tyvek® large envelopes or sheets
- 0.8mm Silver plated wire
- Acrylic paints in your chosen colours
- 33 6mm Czech beads to complement your colours
- Approx. 21cms Silver plated chain
- 11 5cm Silver plated headpins
- Silver plated clasp
- 5mm Silver plated jump ring

tools required...

Round nose pliers, flat nose pliers, beading mat, wire cutters, heat gun, bamboo skewer

shopping guide

Tyvek® envelopes and paper available from Amazon but check with your Post Office.

Faceted beads and clasp – Jilly Beads – www.jillybeads.co.uk

Wire – Wires – www.wires.co.uk

Acrylic paints – Hobbycraft – www.hobbycraft.co.uk

Silver chain – The Southampton Bead Shop – www.thesouthamptonbeadshop.co.uk

Tyvek®
is used in the
construction and
building industry. It is used
to increase air and water
resistance, providing
protection against water
and moisture
intrusion.





About our designer...

Anita Mistry

I am a mixed media artist and jewellery designer. I have been making art for over 20 years. I fell into jewellery making very much by accident while I was in a nine to five job and one of the managers I worked with one day said to me "I bet you could make that" after I'd bought a necklace....and here I am 10 years later still enjoying my passion for designing jewellery and sharing it with other enthusiasts.

www.facebook.com/itsamistryDesignStudio1 twitter.com/Anita_Mistry

Here's how...



1 Paint the Tyvek® on both sides with the acrylic paint. I used several colours, letting them merge together and cover the entire surface. Let each side dry completely.

2 On one side of the Tyvek®, draw long triangles, measuring around 2.5cm at the base on one side tapering to a point on the opposite side. The longer the triangles, the fatter your beads will be.

3 Cut out the triangles as shown. Some might be all one colour, others with fade from one colour into another. This is part of the charm of Tyvek® beads.

4 Using your bamboo skewer, start rolling a triangle from the widest point. Keep the triangle reasonably even so the end point finishes roughly at the midpoint of the bead as shown.

5 Use a heat gun to carefully heat the bead until it starts to crinkle up and create some texture.

6 Repeat with the remaining triangles. Not all the beads will be the same size and shape but this isn't an issue.

Save
any courier
envelopes made
with Tyvek® for your
craft projects instead
of buying them



7 Arrange the beads on a bead mat in the order you want to add them onto your bracelet chain. I added faceted glass rounds to the design to add movement and a little sparkle.



8 To create a dangle from a Tyvek® bead, cut a piece of wire around three times the length of the bead. Turn a wrapped loop at one end, attaching to the chain before closing. Thread on a faceted round, a Tyvek® bead and another faceted round. Turn a wrapped loop to secure the beads. Wind the wire ends down around the glass beads and finish by wrapping a little around the tips of the Tyvek® bead. Trim any excess wire if required.



9 Thread another 6mm faceted round onto a headpin and turn a wrapped loop above, attaching to the bottom loop of the Tyvek® dangle before closing. Add more Tyvek® dangles in this way using varying colours of faceted bead and adding at intervals along the bracelet chain. Finish with a jump ring and clasp.

Variation...



Tyvek texture

HERE'S HOW: Use the same technique to make your beads as the bracelet. Instead of using a chain to hold the beads, thread 4mm Czech beads onto a length of beading wire interspersed with Tyvek® beads.

Instead of cutting your wire and wasting some, use the wire off the reel when wire wrapping your beads.

Spotlight

This month's Spotlight is on three books covering very different topics, the website of the month and the blog of the month. Reviewed by Joanne Tinley

www.ninadesigns.com/blog/

Nina Designs is a very well-respected US jewellery supply company that, despite its growth over the years, has kept excellent communication with its customers, partly through their regularly updated blog. They design and create unique charms, findings and pendants, working with silversmiths in Asia. They champion Fair Trade products, and the blog includes some fascinating insights into how the silversmiths create their pieces.

As you would expect from a company blog, the Nina Designs blog highlights their products, but it is much more than that. Posts included projects, how-tos, tips on how to perfect your own designs, and also explore trends. One recent post focused on the trend

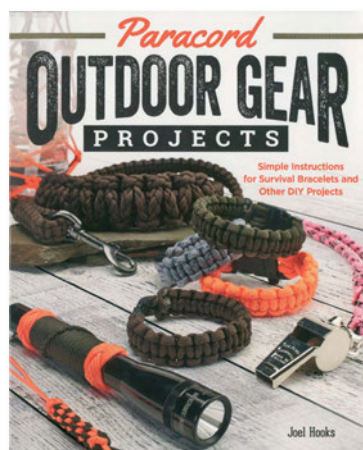
of scallops and crescents in fashion, with a collage of photos showing different ways that the trend could be interpreted. Other posts highlight the work of artists around the world, artists that Nina Designs supports with microloans – the blog is a wonderful way of finding out more about global jewellery design! The Nina Designs blog also contains a wealth of information on setting up your own jewellery making business and how to grow your company.

Each blog post has excellent photos and also some great videos. It is very well laid out and easy to explore, so if you enjoyed a particular post topic it is easy to find other similar posts. As a jewellery design tutor, the post that I most enjoyed reading was that on the silversmithing class taken by the Nina Designs staff last year. The jewellery they made was lovely, and apparently gave them a whole new appreciation of the work their artisans do!



BLOG OF THE MONTH

To see more, visit the Nina Designs blog at www.ninadesigns.com/



Book review – Paracord Outdoor Gear

I am always on the lookout for presents to make for the men in my family, and as I have family and friends who are sailors, climbers and mountain rescuers Paracord Outdoor Gear Projects is absolutely perfect! Parachute cord is a product of World War II, a lightweight yet strong and very versatile braided cord that is now

Joel is clearly enthusiastic about his craft, and his instructions and photos are very clear and easy to follow. He gives advice on how to achieve the smoothest knots and fuse lengths of cord together. Excellent step-by-step instructions on how to tie each of the knots used can be found together at the back of the book. Joel has also included a brief history of parachute cord and an explanation of how it is made. All in all this is a well written book that has probably solved some of my present making issues!

GIVEAWAYS

a staple utility item in the military. However, its popularity has spread into civilian life and Paracord is now available in a great range of colours. One of most common Paracord projects is a survival bracelet, so called because it can be easily taken apart to give a long length of emergency cord but is an easy way of carrying the cord tidily until it is needed. The first project that author Joel Hooks has included in this book is a quick and easy-to-make survival bracelet. The other eleven projects include key rings, bottle holders, lanyards, straps and belts. Each project teaches you how to use simple knots to create a wonderfully useful outdoor accessory.

Paracord Outdoor Gear Projects (ISBN 9781565238466) was published by Fox Chapel Publishing in October 2014. It is available from www.amazon.co.uk priced at £5.99, where you will also find a great range of paracords and the fastenings to complete the projects.



www.bluestreakbeads.co.uk

Cambridge-based Bluestreak Beads describe themselves as “selling lovely beads to lovely people, we have tons of choice and are always adding something new and funky for you to try” – which sounds like a great reason to visit their website! Like many independent UK bead shops, Bluestreak started small, selling beads in their little gift shop about 25 years ago. Within a year they were selling beads and jewellery



kits to other stores. Before the growth of the internet, catalogues could only be printed and changed once a year, but now their website allows new ranges to be added all the time.

Bluestreak Beads is now a totally online shop, specialising in supplying a large range of beads to retail and wholesale customers. They are a stockist of Swarovski elements, Artistic Wire, Vintaj and Beadalon products, to name just a few. They have a wonderfully impressive range of beads, and also all the materials and equipment that you need to create chain maille and Kumihimo jewellery. They stock not only chain maille rings in a lovely range of colours but also findings to match – it can be difficult to find matching components to finish off coloured chain maille pieces. It is worth visiting Bluestreak Beads'

Facebook page too, and you will find a link to that at the bottom of the website. The Facebook page has up-to-date information about new products and kits, and also tempting competitions!

Visit www.bluestreakbeads.co.uk



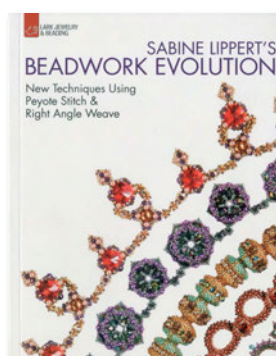
Book review – Stylish Leather Jewelry

Stylish Leather Jewelry proves that leather jewellery can be bright, colourful and fun, and that leather is far more than just a stringing material! Myléne Hillam has designed

28 lovely projects that use leather as the central rather than the usual supporting material, with beads and wire helping to add extra colour and contrasting textures.

Myléne has divided the projects into different sections according to the specific type of leather or the specific technique used. The sections include “Folding and Pleating”, “Coloring and Die Cutting Leather”, “Making Beads with Leather” and my favourite, “Suede Lace Designs”. Suede lace is available in a beautiful range of colours and is very affordable, with packets often containing several complementary colours, and Myléne has designed five lovely pieces that show off the suede beautifully. She has used great colours throughout the book, and even shows how to colour leather yourself if you can't buy the shade you really want. All of the projects are easy to follow with clear, step-by-step instructions and accompanying photos. Plus there are extra tips with them to help you make the best of the book.

Stylish Leather Jewelry (ISBN 9781574214017) is a Design Originals book and was published in February 2015. It is available from www.amazon.co.uk priced £10.99.



Book review – Sabine Lippert's Beadwork Evolution

I have reviewed Sabine Lippert's work on these pages before – so I knew before I opened it up that Beadwork Evolution would be a great read! Sabine has designed 25 beautiful and elegant beadwork projects that use beads and crystals in gorgeous colours and finishes. Each project

employs just two stitches, peyote and right-angle weave, and I am amazed at the different looks that Sabine can achieve just using these! The Beaded Charms Bracelet looks like lots of fun and a project that seems to grow quite quickly. All of the pendants in the 'Go Dimensional' chapter are beautiful treasures, and the 'Happy New Year Necklace' is a real statement piece. At first glance I assumed that



it was made from separate beads but it is actually a single peyote tube shaped with increases and decreases. What makes each and every project stand out is that Sabine teaches small but

very clever variations

in the stitches and these take classical stitching techniques in a whole new direction. The 'Fine Romance Bracelet', for example, uses a right-angle weave technique that is much faster than the traditional variation. As with all of Sabine's work, Beadwork Evolution is very well written. Her writing style is very welcoming, giving confidence to the reader. She is very generous with tips but always encourages you to have fun, experiment and find your own style.

Beadwork Evolution (ISBN 9781454708247) is a Lark Jewelry and Beading book and was published in November 2014. It is available from www.amazon.co.uk priced £19.99.



Soft Focus

Discover the latest dimension in jewellery design with this feature on three-dimensional printing. By Rosa Pearce

Most of us have probably only heard recently about 3D printing technology but did you know that the first 3D printer was actually created in the mid 1980s? Originally used by engineers to quickly and easily produce prototypes, in recent years, 3D printing has advanced enormously with printers now being used in a huge range of fields from medicine to fashion. The continual advancement in the materials used and the dimensions available is opening even more possibilities and making 3D printing far more accessible.

Uniqueness at less cost

3D printing is an exciting unification of art and science, allowing complex and previously impossible geometries to be produced. It has had a huge impact on jewellery design, allowing unique pieces to be made on a one-off basis yet in a cost effective way. 3D printing can also have advantages to designers and manufacturers in terms of speed, cost of labour, waste of materials and accuracy.

How it works

3D printing is what's known as an 'additive manufacturing process'. This means that the product is built from scratch as opposed to a 'subtractive process' in which material is removed to produce the finished item. This method enables you to create a solid object from a 3D modelled design by building up many thin layers of your chosen material. To start, you need a computer aided design (CAD) file, which is a digital representation of the 3D object you want to print. There are many different programmes that can be used to create these CAD files, some of which can be downloaded for free, or have a limited free trial to test the software before purchase. For additive manufacturing, these files also need to be converted into a file type that the printer will understand – one which breaks down the three-dimensional model into layers. Most 3D printers accept STL (Standard Tessellation Language) files.

3D in detail

The oldest form of 3D printing is called stereolithography (SL). It was developed by Charles Hull and patented as a means of rapid prototyping in 1986.

Stereolithography is the process by which a uniquely designed printing machine, called a stereolithograph apparatus (SLA), converts liquid plastic into a solid object. You start with a tank filled with liquid plastic and use an ultra violet (UV) laser to 'draw' each layer of the object. The UV laser reacts with the liquid plastic causing it to harden instantly. Once the entire object has been formed, it is raised out of the liquid as a three-dimensional object. Probably the most widely used method of 3D printing is **fused deposition modelling (FDM)**. A thermoplastic filament is heated to its melting point and

then extruded, layer by layer, to create a three-dimensional object. FDM printers use two materials, the modelling material which creates the finished object and a support material which acts as scaffolding to support the item as it's printed. This material is removed at the end of the process by being washed or brushed off.

Selective laser sintering (SLS) takes a slightly different approach to producing 3D objects. Tiny particles of a material such as plastic, ceramic or glass are fused together to create a solid, three-dimensional object. The computer-controlled laser traces a cross section of the object onto the powdered material, which bonds together instantly from the heat of the laser. As SLS printers can print in a variety of materials they are often used to create final products as well as prototypes. Because they don't rely on moulds or extra tools, they are particularly useful for creating highly complex or delicate objects including jewellery. A similar method to SLS using powdered metal is **direct metal laser sintering (DMLS)**. This is a very popular technique in jewellery making as it removes the need for traditional moulds and plaster casts.

What's in it for me?

If you have the skills and software to create your own CAD file and convert it to the required file format then there are many companies who will 3D print your designs for you. As well as the commercial software, there are also many free programmes of varying complexity to experiment with if you would like to create your own three-dimensional drawing. If you want to create your own unique and personalised jewellery without learning to use CAD software, then there are still plenty of options.



Cooksongold offers precious metal 3D printing

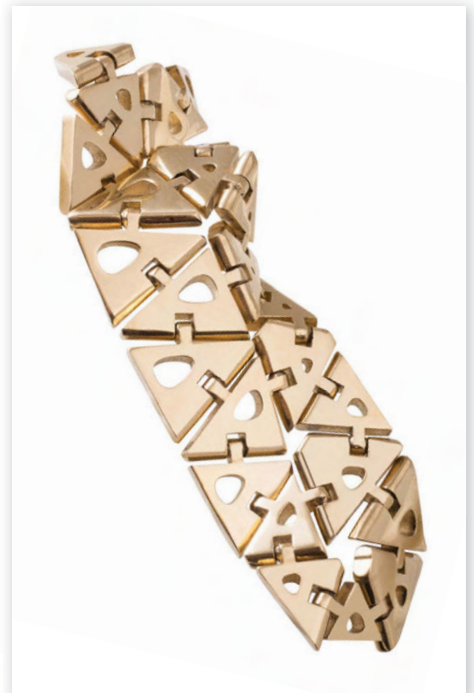
Cooksongold is a leading global supplier of precious metals for jewellery and is based in the UK. They have recently partnered with EOS, the global market leader in e-manufacturing solutions, to present the first direct **metal laser sintering technology** designed specifically for the jewellery and watch-making industries. A design is sliced into layers by the EOS software before being built up from precious metal powders using DMLS.



A mathematical structure – an intricate design that cannot be cast and is impossible to make by hand

This technology means that complex designs which would previously have been too time consuming to be commercially viable can now easily be finished in just one day. This is incredibly liberating to jewellery designers as manufacturing limitations are removed, allowing the focus to be purely on design. It also allows hollow structures to be produced, which can reduce material costs significantly.

You can upload a standard tessellation language file and Cooksongold will review the design and provide you with a quote. If you accept this quote then the design can be produced in just one day!



Section of a bracelet called Kinematics – manufactured in one piece with no assembly or soldering

Visit www.cooksongold-emanufacturing.com for more details.

Shapeways is a comprehensive 3D printing jewellery manufacturer and online community. Based in New York (with worldwide shipping), this company allows you to upload and create your own designs in a huge range of materials including precious metals, coloured sandstone, stainless steel, nylon plastic and frosted acrylic. You can even have your design printed in wax to then cast your own jewellery into any metal.

The site contains links to recommended free and commercial software as well as 'easy creator apps', which allow less experienced software users to design or customise simple pieces. There is also the option to 'hire a designer' who will take your idea and make it into a useable CAD file.

Shapeways also gives you the opportunity to run your own jewellery business through their site. With a global customer service team, in-depth tutorials,

and a supportive community to guide you, all you need to do is design and prototype your jewellery. Each piece is printed to order and shipped to the customer, which means minimum hassle and no financial risk.

Visit www.shapeways.com to find out more.



Ring designs printed in wax then cast in gold



i.materialise

i.materialise is an online 3D printing service based in Belgium. You can upload and print your designs in over 17 materials including high detail resin, titanium, stainless steel, Sterling silver, 14 carat solid gold and many more. As with

Shapeways, there is the option to hire a designer to create your 3D design file or you can download a simple design app. You can also set up your own shop and sell your designs through the website, choosing your own fee and deciding how

much profit to make. i.materialise will pay you by PayPal once a month for any sales.

Visit www.i.materialise.com for more information.

BANNEYA

Banneya is a new 3D printing and finishing company based in the UK who pride themselves on producing high quality jewellery in a range of precious metals. They accept designs from any software providing it is in STL format and price your piece depending on the type of material and amount of metal used. This price also includes VAT and Hallmarking by an official UK Assay Office.

At the time of writing, Banneya's inspiration gallery and design school for 3D design tutorials are in the development stage but these features are coming soon.

Visit www.banneya.com for more details.



From design to finished product with Banneya



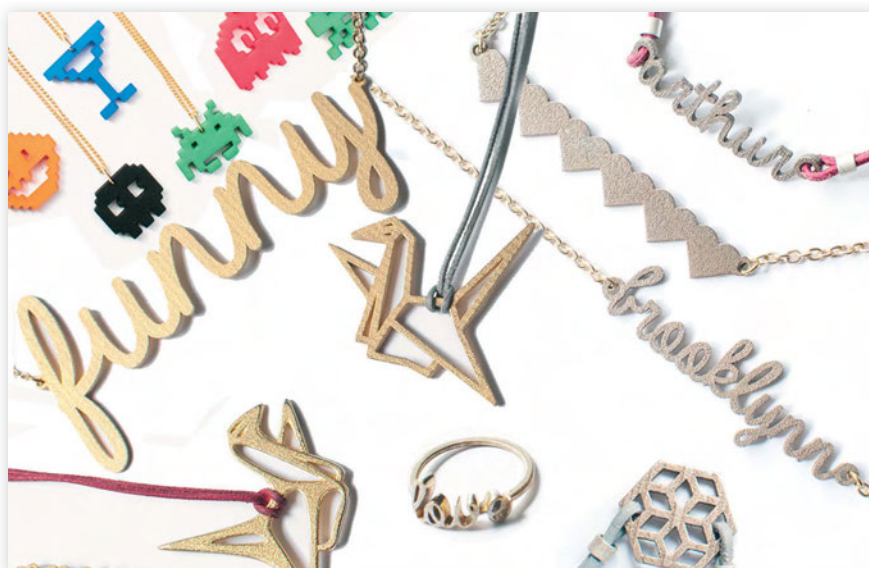
Zazzy is an online 3D printed jewellery store, based in Amsterdam. The company was founded in early 2013 and is constantly growing, adding new products and is soon to launch an online marketplace. Rather than having jewellery collections, they release 'editors', which are customisable designs so you can make jewellery personal to you. You can also choose which material you would like your jewellery to be printed in, from Sterling silver, 22k gold-plated brass to stainless steel and coloured nylon.

These unique and quirky designs are perfect if you want a personalised piece of jewellery without having to use complicated software, and Zazzy delivers worldwide with a flat rate of £1.97 for international postage.

Visit zazzy.me to find out more.



ZAZZY



Choose your style and your finish for a unique necklace from Zazzy

3D printing technology is growing, changing and improving all the time with continuous new possibilities and opportunities for jewellery designers. For up-to-date news and insights into the current role of 3D printing in jewellery design visit www.3dprintingindustry.com/jewellery

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fabric fancies

Use simple sewing techniques along with a right-angle weave beading stitch to create a bib necklace of flowers. By Anna Weller



gather these supplies...

Necklace focal measures 15x12cm

- Fabric scraps
- Wadding (large enough for the base of the necklace)
- A couple of buttons (one to cover, if you like)
- 24cm of 1.5 " wide ribbon
- 10 10-15mm 'unloved' beads (to put inside ribbon tube)
- Seed beads and 2-3mm beads in colours to complement your fabrics
- 9 5mm Raw brass scalloped edge beadcaps
- 18cm Bronze finish rolo chain
- Bronze finish triangular toggle clasp
- 20mm Bronze ribbon end
- 3 5mm Bronze finish oval jump rings
- Bronze finish scissor pendant
- Bronze finish sewing machine charm
- 22mm Bronze finish filigree cone
- 30 16mm Czech glass dagger beads
- 15 8mm Czech glass teardrop beads
- 3 8mm Czech glass trumpet flower beads
- 24 Seed beads
- Sewing cotton
- Embroidery thread
- Beading thread (e.g. Nymo or Wildfire)

tools required

Sewing and beading needles, pliers and jewellery glue, sewing machine (optional)

shopping guide

All supplies from Big Bead Little Bead – www.bigbeadlittlebead.com – 01462 438233



Inspiration for this necklace was drawn from the notion of 'make do and mend', a necessity at a time of shortages during and following the Second World War. For the crafty fashion-conscious lady, jewellery could be made at home from items that might previously have been thrown away. Felt and crocheted flower corsages could be made from scraps of fabric and left-over wool or brooches and bangles from coloured electrical wire. Existing necklaces could always be taken apart and restrung imaginatively. I set myself the criteria of working only with materials I already had, to carry out a spot of recycling alongside sewing techniques not often used in jewellery making. The beaded flower pattern came from the blog wildrosesandblackberries.blogspot.co.uk

DESIGNER SECRET • DESIGNER SECRET •
Fabric flowers make perfect quick embellishments for use on hair slides, brooches and tiara headbands.
DESIGNER SECRET • DESIGNER SECRET •

Felt
is good
for the base
of the necklace.
Lightweight fabrics
scrunch up nicely
for the flowers.

1



2 The second largest flower is made up from two strips of fabric 3cm wide and 45cm long. I used a netting material as one of my strips. Cut to the shape shown and use a running stitch on the flat edge. Pull the thread ends together to create the flower.

4 Add a teardrop to your left needle and a dagger to your right. Thread on the beads then pass both needles through the hole in another dagger, so that the threads cross within the bead.

6 Pass the thread ends through bead holes following the previous thread path until you can bring them together and knot them. Pass both threads through the holes in the teardrop beads, working in opposite directions to secure the flower centre.

About our designer...

Anna Weller -
Big Bead Little Bead

I love creating pieces that take inspiration from the past. My online bead shop www.bigbeadlittlebead.com carries a huge range of original vintage beads and components - how lucky am I to have such a treasure trove at my fingertips, but I don't mind sharing!



7 Knot the threads together then pass them through to the back of the flower and circle them through the five dagger beads that are lying in a flat position. Between each dagger, thread a seed bead to help secure the dagger 'petals'. Bring the threads together and knot.

8 Pass one thread through the centre of the flower and out to the front. To this add the small trumpet flower and three seed beads. Pass the thread back through the centre of the flower and out to join the second thread. The threads can be knotted one last time and then trimmed.

9 Repeat steps 4-9 to make three beaded flowers in total. Lay these and your fabric flowers onto a piece of paper and draw around them to form a base shape. Cut out and use as a template to cut two shapes from your base fabric (I used felt). You need two pieces as you will add wadding between them. Stitch all the flowers into place and add any other embellishments that you fancy.

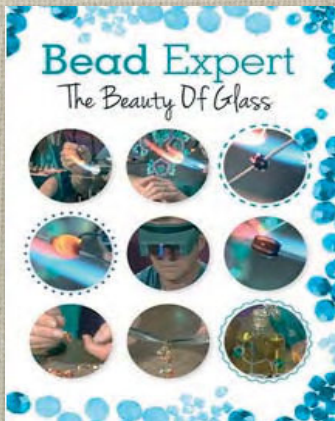
10 To make the ribbon chain for the necklace, fold the ribbon in half along its length and sew the two outside edges together, creating a tube. Wind and knot thread around the tube at one end then feed in your unloved beads, knotting thread around the ribbon between each bead. One end of the ribbon can be finished off with the metal ribbon end - use a little glue to help secure.

11 Attach the rolo chain directly to one handle of the scissor pendant. Crush the filigree cone around the tips of the scissors and glue into place. Use the holes in the filigree to stitch to the back of the base fabric as shown.

12 Use your base fabric template to cut wadding to fit and then stitch the two pieces of base fabric together. Quilt around the main flowers to create an even shape. Attach the sewing machine charm to the scissor pendant and the toggle clasp to the chain and the ribbon end using oval jump rings.

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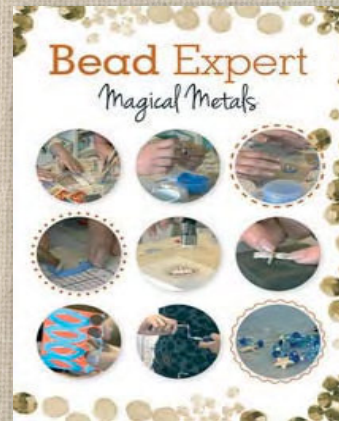


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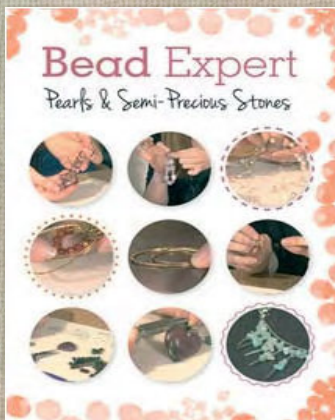


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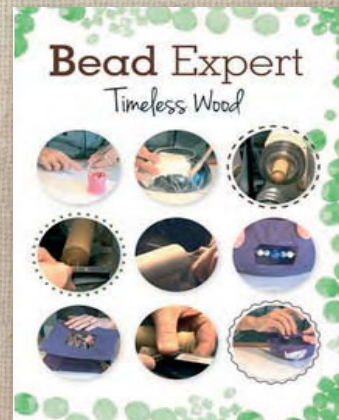


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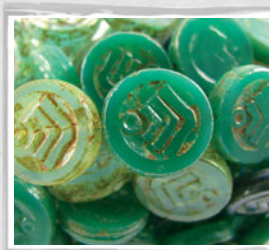
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in the know

Everything you ever wanted to know about knotting beads but were afraid to ask.

By Juliet Browse

Get knotting!

Traditionally most Pearl necklaces are hand-knotted. Pearls have been knotted onto silk for centuries. The art of knotting can be one of the most therapeutic beading techniques but there are lots of other reasons why knotting makes good sense.

- **SECURITY** – if your strand breaks then you'll only drop one Pearl as opposed to the whole strand
- **DESIGN** – a knotted strand of Pearls is very flexible and drapes beautifully
- **PROTECTION** – knotted Pearls cannot rub against or damage their neighbours

Not just for Pearls

Once you've learnt the technique, you can use it to knot almost any bead onto almost any thread. Try ceramic, glass, wood or crystal beads on waxed cotton, satin, superlon cord or hemp. Just make sure you pick the right cord for the weight of your beads and check there are no sharp edges on the bead holes that could wear the knots.

While it takes some practice to get good at, knotting is a skill that's fairly easy to pick up. It's a great skill to add to your beading repertoire and once people know that you can re-string Pearls you'll have people queuing up to ask you to give their heirlooms a service!

What you need

All you need to get knotting is some griffin silk bead cord, French wire, fine tipped beading tweezers and Freshwater Pearls.

When choosing the size of your silk thread it's important to know the size of the holes in your beads. You'll want a thread that is approximately the same diameter as the size of your bead holes. This ensures that your knots will be large enough not to slip back into the holes in the beads, but will also mean that you'll be able to thread your Pearls easily and attach your clasp without too much difficulty. Griffin silk bead cord comes with a needle ready attached and is sold in varying thicknesses in one metre lengths on cards. The thicknesses are all numbered from 2 to 14, allowing you to pick exactly the right thread for your project. The most popular size is number 3 which measures 0.5mm in diameter and is perfect for most Freshwater Pearls. Griffin silk bead cord is available in lots of different shades and you can either choose a colour that will blend in with your beads and be barely visible or a shade in contrast to the beads that will stand out and become part of the design.

Once you have chosen your silk you will need some French wire also known as bullion or gimp. French wire is a fine coil of silver or gold wire which fortifies the silk and prevents it from wearing through where it meets the clasp of your bracelet or necklace. It will also give your finished piece a really professional look.



Spoilt Rotten Beads stock a wide range of Freshwater Pearls, perfect for knotting



You'll find detailed instructions for knotting pearls on the Spoilt Rotten Beads website or even better, why not treat yourself to one of their knotting workshops?
www.spoiltrottenbeads.co.uk

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Contents subject to change

simply marbellous



Angela Finch

A quirky necklace that means you'll never lose your marbles! By Angela Finch

gather these supplies...

- Marble
- 0.8mm Antique bronze wire
- 0.25mm Antique bronze wire
- Wax cotton cord
- 2 Cord ends
- Lobster clasp and extender chain
- Antique bronze headpin
- Antique bronze spacer bead

tools required...

Flush cutters, round nose pliers, flat nose pliers, masking tape

A simple design for those new to wire wrapping. If cabochons look too daunting this is a great first design for encasing an item.

1 To create the marble pendant, cut two 13cm pieces of 0.8mm wire. Hold them side by side and bind them together at the midpoint using around 20 wraps of 0.25mm wire.

2 Hold the wrapped part of the wire on the marble and bend the four wires around to meet on the opposite side of the marble. Keep them together at this stage and secure in place with masking tape.

3 Now form a bail. Wrap two of the wires around the other two then turn a loop in the two vertical wires. Bind all the wires around to form a wrapped loop bail, trim and tuck in any wire ends with pliers.

4 Separate the four wires around the marble, so that they form a cage to encase the marble.

5 To create the necklace, cut two pieces of cord to the desired size. Add a cord end to each pair of cords, squeezing closed with pliers. Attach a lobster clasp. Thread a spacer bead onto a headpin and turn a wrapped loop, attaching to the extender chain before closing.



shopping guide

Marbles – from a Christmas cracker or www.amazon.co.uk
Wire, cord and findings from Jewellery Maker – www.jewellerymaker.com

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